This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

VOCATIONAL ENGLISH

BOWLIN - MARSH

LT
1014.

Div. of Voc. Education

S90
E75T

VOCATIONAL ENGLISH

A TEXTBOOK FOR COMMERCIAL AND TECHNICAL SCHOOLS

BY

WILLIAM R. BOWLIN, Ph. B.
INSTRUCTOR IN ENGLISH, ENGLEWOOD HIGH SCHOOL, CHICAGO

AND

GEORGE L. MARSH, Ph. D.
ASSOCIATE PROFESSOR OF ENGLISH, UNIVERSITY OF CHICAGO
(CORRESPONDENCE-STUDY DEPARTMENT)

SCOTT, FORESMAN AND COMPANY
CHICAGO NEW YORK

Gift of Agric. Education
to Vocational Education

B 67

COPYRIGHT, 1918
BY
SCOTT, FORESMAN AND COMPANY

TO THE TEACHER

Each year it becomes more difficult for an American to "get along in the world" unless he speaks and writes good English. This book is an attempt to provide the main essentials of an English training sufficient for competent work in any ordinary vocation.

Part One presents the principles of correct English—the laws of the language as to word formation, spelling, punctuation, and, above all, correct sentence making. The student who thoroughly masters Part One will not make the common blunders that mar the writing even of many college students—blunders that sometimes give rise to the charge that our education fails to prepare young people for business.

Part Two provides for practice in composition, both oral and written, of the kinds most directly useful in everyday life.

It is not intended that Part One as a whole shall precede Part Two in teaching. Both parts will naturally be used to some extent side by side, the teacher assigning composition work from Part Two along with study of the principles developed in Part One. The following specific suggestions as to the use of the book may be helpful:

(1) The first seven chapters make an obvious natural unit, providing a review of the grammatical foundation for correct speaking and writing. This study begins with the sentence and its main elements, because the fundamental necessity of intelligible composition is proper sentence structure.

(2) Chapter VIII (Punctuation) can be used at any time after the student has a fair knowledge of correct sentence making, and will be valuable for reference throughout the course.

(3) Chapters IX-XI inclusive may be studied at the teacher's discretion in relation to other parts of the work; but the word study of Chapter IX will be helpful as a basis for the spelling review in Chapter X.

672518

(4) Chapter XII is merely a source for exercises, which the teacher will assign whenever they fit.

(5) The first few chapters of Part Two provide for a large amount of simple and practical composition, with a minimum of technical theory. The main essentials as to planning and paragraphing are given in Chapter XIV; practice directed toward the securing of good sentence structure is provided by the exercises of Chapter XVI; sound principles as to choice of words and the avoidance of wordiness are elucidated in Chapter XVII.

(6) Chapters XIX-XXI inclusive contain material as to the form and language of letters that may be used whenever the teacher wishes to assign letter writing. Chapters XXII and XXIII are especially adapted for the latter part of a business course.

The book assumes the ordinary grammar-school training in English; but the material is so developed as to be teachable even to students who have rather hazy notions of grammar. For such students additional help will be found in the Glossary of Technical Terms in the Appendix (pages 351 ff.).

The material of this book is the result of experience and experiment. The exercises were largely collected from the work of students, and nearly all of them have been used successfully in the classroom for several years. The choice of topics for treatment has been determined primarily by the necessities arising from bad English. The procedure in selecting material has been from observed faults back to the principles which, once understood and diligently practiced, will eradicate those faults and establish right habits of expression. Material that does not function in this way has been rejected. It is believed, therefore, that the book presents a minimum of fundamentals for a maximum of needs of the young person who must make a living.

Teachers of "business English" or "commercial English" have generally found that their courses must be primarily

English. Laying great stress on business forms for students who do not know the laws of the language is like teaching advanced rescue methods to a boy who cannot swim. Consequently the material of this book is mainly *English*, only secondarily *business*, and the English part of it, at least, will be practically useful to any class of students.

Attention is invited to the following special features:

(a) It presents a complete review of those portions of English grammar that are fundamental to correct spelling, punctuation, and especially sentence structure. A Glossary of Technical Terms is provided for reference.

(b) The grammatical exercises are all designed to cultivate right habits of expression and eradicate common faults in writing. These exercises are very numerous and comprehensive, illustrating all the material developed in the text.

(c) Abundant composition subjects of a simple and practical character are given, in such variety as to enlist the interest of any student.

(d) The list of common word roots (pages 151-153) provides an effective method of enlarging the student's vocabulary.

(e) The lists of words commonly misspelled or mispronounced (pages 174-179) were prepared with great care to include the most frequent offenders.

(f) Punctuation is treated in a new inductive manner, by showing why it is needed and thus leading to the methods adopted to meet the needs. Instead of a more or less arbitrary and disconnected set of *rules*, Chapter VIII develops *principles* that are observed in order to make the meaning clear with a minimum of effort for the reader.

(g) All the technical material is treated in such a way that (with the aid of the very complete index) the book can be used for reference as to correct usage.

(h) The discussion of business letter writing in Chapters XIX-XXII inclusive is in harmony with the principles followed by the most successful correspondence managers in the large business houses of today.

The authors wish to acknowledge their indebtedness to Professor Easley Jones, of the University of Illinois, for some effective theme subjects which they have used by permission. Thanks are also due *Lippincott's Magazine* for permission to use copyright material.

CONTENTS

PART ONE. PRINCIPLES OF CORRECT ENGLISH

CHAP.		PAGE
I.	The Sentence	9
II.	Nouns	22
III.	Verbs	31
IV.	Pronouns	62
V.	Adjectives and Adverbs	77
VI.	Prepositions and Conjunctions	90
VII.	Errors That Cause Obscurity	103
VIII.	Punctuation	113
IX.	How Words Are Made	149
X.	Capitalization and Spelling	159
XI.	Spoken English	181
XII.	Exercises for Review	191

PART TWO. COMPOSITION — LETTERS — ADVERTISING

XIII.	Composition — Oral and Written	197
XIV.	Organizing a Composition	203
XV.	Writing Definite Instructions	217
XVI.	Types of Errors in School Themes	227
XVII.	The Value of the Word	240
XVIII.	Newspaper and Magazine Writing	253
XIX.	Letter Writing	263
XX.	Details of Letter Form	274
XXI.	Mistakes in the Language of Letters	287
XXII.	Special Business Letters	296
XXIII.	Advertising	339

Appendix

A.	Glossary of Grammatical Terms	351
B.	Business Forms for Transmitting Money	366
C.	Abbreviations	369
D.	Books — A Minimum Requirement	376

Index 377

VOCATIONAL ENGLISH

PART ONE

PRINCIPLES OF CORRECT ENGLISH

CHAPTER I

THE SENTENCE

1. Importance of Good English. When you reply to an advertisement or write a letter to a stranger, nothing counts so much against you as a mistake in English. Your reader is striving to get an impression of you—to classify you. He has, of course, little on which to base his judgment; and for this reason slovenly form or an error in spelling, punctuation, or grammar will generally work injury to you. In like manner you are judged by your speech. If your voice is loud or coarse, if your sentences are ungrammatical or your words mispronounced, you make an unfortunate impression.

2. Grammar and Everyday Usage. More than half the errors in our ordinary speech and writing are violations of grammatical principles. In English these principles are not really complicated or difficult; but they are very important. To violate them is to risk economic and social injury.

This book does not include a systematic discussion of English grammar as a whole, but treats only those laws that bear directly upon common errors in the spoken or written language. The student need not fear that the following pages will contain much of the technical grammar he may have thought uninteresting or unrelated to his daily needs. There must be, however, considerable attention to the fundamental laws of the language. These constitute the ground plan on which all effective speech and writing rest.

3. The Sentence. The purpose of all use of language is to communicate ideas—to tell something to other people so that they cannot fail to understand it. The primary unit in accomplishing this purpose is the sentence. Fragmentary groups of words may give some vague notion of what one has in mind, but ordinarily one does not really *say* anything until he forms a sentence.

4. Requirements for a Sentence. A properly constructed sentence divides naturally into two parts:

(a) *The subject*, presenting the person or thing talked about;
(b) *The predicate*, telling what is said about the subject.

Thus in a sentence of the simplest possible form,

Birds | fly

birds is the subject; *fly* is the predicate.

In addition to having a subject and a predicate a sentence must express a complete thought. *Unless their wings are clipped* has a subject—*their wings*—and a predicate—*are clipped;* but it is incomplete because it does not tell *what happens* "unless their wings are clipped."

In sentences that give commands, the subject is often not expressed, but is readily understood to be *you.*

EXAMPLE: Go.

With this exception there should always be a clearly expressed subject; and without exception other than in exclamatory fragments (e. g., *To the moat with him!*) there should be a predicate. Expert writers sometimes treat fragmentary expressions as sentences, but ordinary students, stenographers, and business men cannot do so in their everyday writing without risk of being thought careless or ignorant.[1]

A sentence like "Birds fly" may, of course, be expanded almost indefinitely by the addition of details, thus:

Huge black birds of prey called vultures | fly in ever narrowing circles in the rear of the advancing herd.

[1] A few kinds of writing, for special reasons, do not demand complete sentences. Telegrams are much condensed because of the cost, and the text of advertisements often includes fragmentary sentences.

Here the words before the vertical mark (|) make up the subject; the words after that mark, the predicate.

5. Subject Substantive and Predicate Verb. In the expanded example in the preceding section, one word of the complete subject is readily recognized as the most important. This word—*birds*—you know to be a noun; and you also know that the principal word of the subject is always a noun, a pronoun, or a word or group of words equivalent to a noun or pronoun. The principal word of the subject is technically called the *subject substantive.*

Similarly, *fly* is readily recognized as the most important word—the *asserting* word—in the complete predicate, and is called the *predicate verb.*

6. Modifiers. All the words except *birds* before the vertical line in the last example in Section 4 tell something about the birds, and are therefore *modifiers* of the subject substantive. In the predicate all the words except *fly* tell how and where the birds fly, and are modifiers of the predicate verb.

7. Additional Elements of the Predicate. Besides such modifiers as are illustrated in the sentence about the birds, there may be other elements in the predicate, of which the following are the most important:

(a) Sometimes the action expressed by the predicate verb operates directly upon some person or thing, and we have a *direct object.*

EXAMPLES: John struck *James.*
The ship struck a *rock.*

(b) Sometimes, in addition to a direct object, there is a word indicating a person or thing to or for whom (or which) something is done. This word is the *indirect object.*

EXAMPLES: John gave *me* a book.
I gave the *canoe* a push.

(c) Sometimes (especially after the various forms of the verb *be*) there is a word in the predicate that defines or means

the same person or thing as the subject. Such a word is called a *predicate noun* (or pronoun).

EXAMPLES: Franklin was a *printer.*
It was *he* who secured help from France.

(d) Sometimes there is a word in the predicate (not a noun or pronoun) that describes some quality of the subject. Such a word is called a *predicate adjective.*

EXAMPLE: Chalk is *white.*

8. Groups of Words as Elements in the Sentence. The groups of words known as phrases and clauses may serve as elements of the sentence. A *phrase* is a group of two or more related words, without a subject and predicate, which taken together are used as one of the elements of a sentence.

EXAMPLES:

(a) The phrase as subject: *Keeping house* is hard work.
(b) The phrase as modifier of the subject substantive: The book *on the table* is mine.
(c) The phrase as object: He denied *going to the house.*
(d) The phrase as modifier in the predicate: He lived *in a small town.*

The *clause* is a group of words containing a subject and a predicate. An entire clause may serve in the place more commonly occupied by a single word—that is, as an element of a sentence; or a *principal* clause—a clause making a complete assertion—may be a whole sentence.

EXAMPLES:

(a) The clause as subject: *Whoever finds the money* may keep it.
(b) The clause as object: He appointed *whoever was qualified.*
(c) The clause as predicate noun: That is *what I want to know.*
(d) The clause as a modifier in the subject: The man *who left the bundle* may have it.
(e) The clause as a modifier in the predicate: I will come *when I can.*

Many other examples might be given. The important thing to remember is that a properly constructed group of

words may have the same grammatical uses in the sentence that single words have.

9. Kinds of Sentences. According to construction, there are three readily recognized kinds of sentences.

(a) A *simple sentence* makes but one assertion, consists of but one clause.

EXAMPLE: After the destruction of the Lusitania, indignation ran high in America.

The subject of a simple sentence may include two or more nouns or pronouns connected by some such word as *and*, or the predicate may include two or more asserting words; but if there is only one clause, the sentence is simple.

EXAMPLES of simple sentences with compound parts:

(a) Compound subject: *John and Mary* ran.
(b) Compound predicate: John *ran and caught the car.*
(c) Compound subject and compound predicate: *John and Mary ran and caught the car.*

(b) A *complex sentence* contains one principal clause and one or more subordinate clauses. Thus when a word in a sentence is modified by a clause in exactly the same way that a noun is modified by an adjective, or a verb by an adverb, we have a complex sentence.

EXAMPLE: The man *who knows himself to be dishonest* seldom holds a steady eye.

This is nearly equivalent to saying, *The dishonest man*, etc.; the group of words in italics is plainly used as an adjective to modify the noun *man*. This group of words, however, has a subject of its own—the relative pronoun *who*, and a predicate verb of its own—*knows*. Nevertheless, it cannot stand alone; it is dependent on *man* and is called a *dependent* or *subordinate clause*. The clauses in the examples in Section 8 are all subordinate.

The term complex also applies to sentences in which a clause

is the subject, the object, the predicate noun, or has some other construction besides that of a modifier.

EXAMPLES:

(a) Subordinate clause as subject: *That he should suffer thus* seemed unjust.

(b) Subordinate clause as object: Columbus proved *that the world is round.*

(c) Subordinate clause as predicate noun: That is exactly *what he did.*

(d) Subordinate clause governed by a preposition: Give one to *whoever wants it.*

(c) A *compound sentence* is one in which two or more complete assertions of equal grammatical rank are combined, very often by the use of some such word as *and* or *but.* The clauses of such a sentence are said to be *independent* or *co-ördinate.*

EXAMPLE: After the destruction of the Lusitania, indignation ran high in America, and the war seemed very near.

Sometimes one or more of the members (clauses) of a compound sentence are complex.

EXAMPLE: When I found he was gone I started after him, and here I am.

Here, plainly, we have two distinct and complete assertions, *I started after him* and *here I am;* and the first assertion contains a subordinate clause telling when the act took place. Such sentences should, of course, be recognized as primarily compound; but their twofold nature may be indicated by qualifying the term and calling them *complex-compound.*

10. Common Errors in Sentence Making. The most common errors in sentence structure made by students are of two kinds.

(a) They run together two or more distinct and unconnected statements.

EXAMPLE: My brother came home last night he works in Aurora.

This group of words is clearly two sentences; hence a period should follow *night,* and *he* should be capitalized. Or a com-

plex sentence such as, "My brother, who works in Aurora, came home last night," should be made. A failure to separate distinct statements is an elementary and illiterate blunder.

EXAMPLE: We came home that evening about half past nine at the back of our yard we had a chicken coop running along the rear of the coop is an alley a prime place for thieves that night I heard a sound in the coop and I took my pistol and ran out there in the dim light I saw a large cat pulling at my revolver, etc.

Often students seem to think that the insertion of a comma here and there will correct the obvious absurdity of such a jumble as the foregoing; but the fact is that, unless thought relations exist and grammatical connections are expressed, the commas are by no means sufficient. A period or a semicolon should be put at the end of each complete statement; or else some grammatical connection between the statements should be expressed. Compare the following sentences:

(Incorrect)	*(Correct)*
It was a fine day, we decided to go skating.	(1) It was a fine day. We decided to go skating.
	(2) It was a fine day; we decided to go skating. [1]
	(3) It was *such* a fine day *that* we decided to go skating.

In the third example, observe the way in which relations have been expressed between the assertions. In the vast majority of cases it is best to follow some such method of correction, rather than to have a series of very short statements without connecting words.

This childish habit of running together unconnected complete assertions has been variously called the *sentence error*, the *comma blunder*, the *baby blunder*, etc. There is no worse error, and unfortunately none that is more common.

(b) Pupils often wrongly set off as complete sentences, groups of words that do not make a complete assertion. Sometimes the group lacks both subject and predicate.

EXAMPLE: On Christmas Day with snow on the ground and holly wreaths in the window and a new sled from Santa Claus.

[1] See Section 97.

Often a subject is lacking.

EXAMPLE: Received your letter and in reply would say . . . .

This crude error is especially common in hasty letters. Sometimes it is due to mere laziness, sometimes to the notion that the first-person pronoun *I* should be suppressed for the sake of modesty. While it is desirable to avoid excessive use of *I*, grammatical completeness of sentences is more important.

Sometimes the predicate (or part of it) is lacking. This error is particularly common in cases in which the writer thinks of something related to a previous statement, but sets it off by itself.

EXAMPLE: Among my friends I have two favorites. One a doctor, the other a lawyer.

The verb *is* must be inserted after *one*, if two sentences are made of the example; but it would be proper to substitute a comma for the first period, begin *one* with a small letter, and leave the sentence otherwise unchanged.

Sometimes a subordinate clause is punctuated as if it were a complete sentence. Such a clause, of course, has a subject and a predicate, but it lacks the third requirement of a sentence —completeness and independence.

EXAMPLE: That year we studied Shakspere. *Who soon became my favorite author.*

The clause in italics plainly belongs with *Shakspere* and should be separated by a comma instead of a period, unless *who* is changed to *he*. In the latter case the assertion is complete.

EXERCISE 1

Criticize the following quotations from students' themes. Write them correctly.

1. The first characteristic of an ideal woman to be considered is her amiable nature, and always more considerate of others than herself. (Make two sentences.)
2. I arrived just in time to see John pulling off my overshoes I stepped into the parlor.

3. The old house which from boyhood we had thought of as haunted and which we passed in the shades of evening on tiptoe.
4. I found my hat where I had left it. On the piano.
5. In view of the fact that this record covered a period of general depression in the mail order business. We consider this a very good showing.
6. He could not go back accordingly he set his teeth and faced about.
7. On the south side of the porch where as a child I had played many happy hours and where once my uncle found me in a spasm one hot July day after I had misused a faithful stomach in the orchard.
8. The water was freezing my stomach unused to the shock began to cramp no more miserable minutes have I ever felt.
9. Inanimate objects, glass for instance, in making the possessive you use the *of* phrase.
10. The internal combustion engine used now on almost all automobiles and which has revolutionized travel through the aeroplane which was made possible by the invention of this engine and is now in use in every country.
11. We should build a strong navy, we need to protect the canal.
12. You will find the journey pleasant it costs little too.
13. After a while boys grow careless thus they drift into bad ways.
14. Where the roots are longest and most deeply imbedded and entangled. Of course we had to work harder.

EXERCISE 2

Some of the following groups of words are not even sentences; some are more than sentences. Others are simple, complex, or compound sentences. Examine each group carefully. Has it a subject and a predicate? What are they? Is the group independent; i. e., does it "make sense"? Which groups contain more than one sentence?

1. When I am caught out in the rain without an umbrella and the nearest house is a mile away.
2. Birds nest. Bird's nest. Birds! Nest.
3. How peanuts grow. How peanuts grow!
4. Honor the Light Brigade,
   Noble six hundred. —*Tennyson*
5. Which is against the law. Which is against the law?
6. The truck is the cheaper it costs less in the long run.
7. Whenever the doctor calls.

8. Truth crushed to earth shall rise again;
   The eternal years of God are hers:
   But error, wounded, writhes with pain,
   And dies among her worshipers. —*Bryant*
9. Still sits the schoolhouse by the road,
   A ragged beggar sunning. —*Whittier*
10. A year has gone as the tortoise goes,
    Heavy and slow. —*Whittier*

EXERCISE 3

Pick out the clauses in each of the following quotations. When a passage seems difficult to comprehend, put in an understood word.

1. Leaves have their time to fall,
   And flowers to wither at the north wind's breath,
   And stars to set—but all
   Thou hast all seasons for thine own, O Death! —*Mrs. Hemans*
2. Teach me to feel another's woe,
   To hide the fault I see.
   That mercy I to others show,
   That mercy show to me. —"The Universal Prayer," *Pope*
3. Is there for honest poverty
   Wha hangs his head, and a' that? —*Burns*
4. Rich the treasure,
   Sweet the pleasure . . . . —*Dryden*
5. I would not enter on my list of friends,
   Though graced with polished manners and fine sense,
   Yet lacking sensibility, the man
   Who needlessly sets foot upon a worm. —*William Cowper*

EXERCISE 4

Answer the following questions:

1. What elements are necessary to a sentence? Is an object necessary? Are modifiers necessary?
2. Must the subject be stated? When is a word "understood"?
3. What is the greatest danger resulting from a failure to indicate the end of a sentence? (Study Sentence 2, Exercise 1.)
4. In what sense may a clause be an adjective or an adverb? Illustrate.
5. Is a simple sentence always short? Is a compound sentence always long? Illustrate.
6. What is a complex-compound sentence?

7. What is a predicate noun? A predicate adjective?
8. Write sentences having subjects consisting of:

(a) a noun (c) a phrase
(b) a pronoun (d) a clause

11. The Parts of Speech. The thousands of words in our language are divided, according to their use in sentences, into eight classes called the *parts of speech.*

It is assumed that the pupil knows these classes and, in general, their definitions. It is necessary to give some attention, however, to various important matters for the purpose of refreshing the student's memory as to the parts of speech. The material will be presented in the following order: *Nouns, Verbs, Pronouns, Adjectives* and *Adverbs, Conjunctions* and *Prepositions.* (The eighth part of speech, *Interjections,* need not be treated here because they do not occur very often and no difficulties are involved in their use.)

It must be remembered that a given word may be used as different parts of speech in different places. *Man* is usually a noun. But in the sentence, "We must *man* the boats," it is a verb. *Up* is most often an adverb. But in the sentence, "I am going *up* a hill," it is a preposition. Note also the following uses of *up:*

1. As an adjective: He failed on the *up* grade.
2. As a verb: While the old Dutch clock in the chimney place
   Up with its hands before its face.
   —*Field*
3. As a noun: We have our *ups* and downs.

Other words can similarly be used in various ways. The use in a given sentence always determines the part of speech.

EXERCISE 5

Tell what part of speech each of the italicized words in the following sentences is:

1. The tree by the *shed shed* its leaves early.
2. The *green* is not so *green* as usual. Perhaps it will *green* up after a rain.

3. He stayed *for* dinner, *for* it was a long way home.
4. *For* is a preposition.
5. It will *snow* tomorrow.
6. The *best* thing to do is to buy only the *best.*
7. He prayeth *best* who loveth *best.* —*Coleridge*
8. *Wait* a minute. I'll go with you. The *wait* is lonesome in this cheerless *waiting* room.
9. *Hold!* The *hold* is full of water.
10. *Where* should the *where* clause be?
11. *White* and *black* alike resented the law.
12. *Down* grade, soft *down*, first *down*, to *down* him, *down* a hill, going *down*. *Down*, please. (Why does the last word group begin with a capital and not the others?)

12. Inflection. Some of the parts of speech are inflected—that is, changed (*flex* means to bend) at some point, usually the end, to serve special purposes. These changes are used to show how words are related in the sentence, thereby making the thought clear. English has comparatively few inflectional changes, but those few are very important.

EXAMPLES:

	Simple form	*An inflected form*
Nouns	house	houses
	man	men
	Fred	Fred's
Adjective	long	longer
Verb	run	runs
Adverb	quickly	more quickly
Pronoun	who	whom

Prepositions, conjunctions, and interjections are not inflected; i. e., each has one form only.

EXERCISE 6

1. How would you change the following words (or word group) if you want to speak of more than one of each?

House, he, it, key, sky, this, that, order of the day.

2. How would you change (inflect) the following words to mean more of the quality each denotes?

White, beautiful, ill, swiftly, certain.

3. How would you inflect the following words to prepare them to take the place of the word *John* in the sentence, "Fred struck John"?

I, they, she, who, we.

4. How would you inflect the following words so that they might properly fill the blank in the sentence, "The soldier ———— every day"?

Fly, come, run, fight, rest.

QUESTIONS ON CHAPTER I

1. Why is good English important to a business or professional man?
2. Why is grammar important?
3. What is a direct object? An indirect object?
4. What is a substantive? Use a phrase as a substantive. A clause.
5. Illustrate: (a) a compound subject; (b) a compound predicate; (c) a compound object; (d) a compound modifier.
6. Give examples of: (a) a simple sentence; (b) a compound sentence; (c) a complex sentence; (d) a complex-compound sentence.
7. What are the most common errors in sentence making?
8. Illustrate the way in which a word may be used as different parts of speech.

CHAPTER II

NOUNS

13. Nouns as Names. Every high-school pupil knows that "nouns are names," but he must not allow himself to think of them as names of persons or things only. Every sort of name is ordinarily a noun. Note, for instance, that the names of abstract ideas (often called abstract nouns) are nouns.

EXAMPLES: love, fear, hope, silence, misfortune, loss, heat.

Verb forms ending in *ing* often become names of actions and then are nouns.

EXAMPLES: (1) *Running* is good exercise.
(2) Most people enjoy *singing*.
(3) All his *being* was filled with joy.

14. Inflection of Nouns; Person and Gender. Nouns are inflected for *number*, and to a limited extent for *case* and *gender*. Once there was some inflection of nouns for *person*, but now person and gender may be passed with very brief consideration.

Person. Except in cases of direct address (second person; as, *John*, you are mistaken), and cases in which nouns are in apposition with pronouns of the first or second person (I, *John*, tell you this; you, *William*, must go) all nouns represent "person or thing spoken of," and are therefore third person. Moreover, even in these rare first-person or second-person uses, the form remains unchanged; hence, with nouns, it is needless to consider inflection for person.

Gender. While there are a good many nouns with the feminine ending *ess* (*heiress, lioness*, etc.), and some with other feminine endings borrowed from various languages (*executrix, alumna, heroine*, etc.), in general one who knows the meaning of a noun knows which sex it indicates, or whether it indicates sex at all. In other words, gender is usually only a matter of

vocabulary; hence the inflection of nouns for gender needs no special attention.

15. Number of Nouns. Nearly all nouns have different forms to indicate whether one or more than one is meant. A few exceptions having the same form for both singular and plural are:

deer	sheep	fish[1]	trout	species[1]
cannon[1]	swine (usually plural)		bass	Japanese

This list is not intended to be complete. The names of most kinds of game or fish may be the same in the plural as in the singular.

16. The Common Method of Making English Plurals. As every one knows, the overwhelming majority of English nouns form their plurals by adding *s* to the singular. Sometimes slight modifications are necessary along with the addition of *s*, but these seeming irregularities are easily accounted for.

(a) Thus there are cases in which *s* alone does not readily combine with the last sound of the singular noun.

EXAMPLES: church gas tax

We cannot add the sound of *s* to such words without making an additional syllable, naturally spelled *es*. Accordingly we make the rule that nouns ending in *ch* (soft), *sh*, *s*, *x*, and *z* add *es* to form their plurals.

(b) Nouns ending in *y* preceded by a consonant change the *y* to *i* and add *es*.

EXAMPLES: sky—skies fly—flies

When a vowel precedes the final *y*, however, the plural is regular, simply adding *s*.

EXAMPLES: monkey—monkeys donkey—donkeys

(c) A number of nouns ending in *f* or *fe* form their plurals by changing the *f* (or *fe*) to *v* and adding *es* (*thief—thieves*); but

[1] *Specie* means money; *fishes* is a correct form when varieties of fish are meant; *cannons* is allowable.

many nouns ending in *f* are regular, simply adding *s* (*reef*—*reefs*). The student must learn the words that are irregular and assume that other nouns ending in *f* are regular. Note the following list of nouns that end in *ves* in the plural:

beef	calf	elf	knife	leaf
life	wolf	loaf	self	sheaf
thief	wharf	wife	shelf	half

(d) A number of nouns ending in *o* (preceded by a consonant) add *es* instead of *s*. Here also one must learn the words that are irregular and assume that the others add only *s*. Note the following list of common words that add *es*:[1]

buffalo	cargo	domino[2]	echo	embargo
hero	hobo	mosquito	motto	mulatto
Negro	potato	tomato	tornado	volcano

17. Some Special English Plurals. A few English words present special survivals of old plural forms not ending in *s* or *es*. In *ox* and *child* (and rarely in a few other words) an old plural ending *en* is used—*oxen, children*. *Brother* has the regular plural *brothers* and also the form *brethren*. In the following cases the vowel of the root is changed:

man—men	woman—women	tooth—teeth
goose—geese	foot—feet	louse—lice
	mouse—mice	

These words are all in such common use that errors seldom occur.

Compound nouns form their plurals in various ways; sometimes by making the first part plural (*sons-in-law*), sometimes by making the last part plural (*fellow-men*), sometimes by making both parts plural (*men-servants*).

18. Foreign Plurals. The case of foreign plurals involves more difficulty. The English language as it exists today is a composite of elements from many languages. Its basis—from

[1] Most words to which either *es* or *s* may be added for the plural—e. g., *calico*—are omitted from the list.

[2] There is such a word as *dominos*. How does it differ in meaning from *dominoes*?

which we get the prevailing plural ending *s* (*es*)—is the language of the Anglo-Saxon invaders of Britain of about the fifth century A. D. But a great number of words from various languages—more from Latin than any other—have been adopted whenever they have been needed. Many of the nouns from these various sources have taken English plurals, but many have kept their foreign plurals. Some have both foreign and English plurals. These foreign plurals—irregular from our English point of view, though the student of Latin, for example, may find them regular—must usually be learned, just as one learns a new word. The list in Exercise 7 contains a number of the most important of these words of foreign origin, together with some examples of the classes discussed in Sections 15, 16, and 17. This list is very important; each student should learn the proper forms of every word in it *now*. Copy the plural forms in a column[1] beside the singulars; next cover the singulars and write the singular forms from the plurals. Know them all before you pass the page. Use the dictionary or a grammar as much as may be necessary.

EXERCISE 7

Give the plurals of these words:

alumna (1)	halo	louse	automaton (8)
alumnus (1)	canto	child (6)	index
fungus (2)	rabbi	pullman	hippopotamus (9)
potato	scarf	beau	man-servant
piano	axis	madame	spoonful
synthesis (3)	seraph	forget-me-not	focus (2)
basis	monkey	red-coat	genus (10)
synopsis	M	nucleus	datum
Knight-Templar	M. (5)	appendix	memorandum
baby (4)	Mr.	analysis	Henry
dynamo	Miss	amanuensis (7)	chief

1. What is the difference?
2. Watch your pronunciation.
3. Can you find its opposite in the list?

[1] Is this pronounced "colyum"?

4. What is the possessive?
5. Is this French for *Mr.* or is it the letter *M*? How do you know?
6. How do you pronounce the plural?
7. What does this word mean? Is it related to *manual training*?
8. Related to *automobile*?
9. Look it up in the dictionary.
10. Is Edison a "genus"?

19. Singulars That Look Like Plurals. Errors sometimes occur in the use of words that look like plurals because they end in *s*, but which are really singular. The most important of these words are:

(a) Some names of sciences—mathematics, physics, ethics, politics, economics, etc.
(b) Some names of diseases—measles, mumps, shingles, etc.
(c) A miscellaneous group of words—news, series, United States, gallows.

Note that *ways* does not belong to this group. "A little *ways*" is a gross blunder; the proper singular form is *way*.

20. Words Plural Chiefly Because of Form. The following words are usually treated as plural:

oats	vitals	proceeds	assets	riches	ashes
shears	trousers	pincers	tongs	athletics	scissors

Some of these words are occasionally singular, however; e. g., *athletics*.

EXERCISE 8

For general review of the principles of forming plurals, answer the following questions:

1. A number of nouns relating to music end in *o*. How do these form their plurals? Give examples.
2. How do we form the plurals of most foreign words ending in *o*? Give examples.
3. What is the plural ending of most nouns ending with *sis* in the singular? Give examples.
4. What is the plural ending of most nouns ending in *us* in the singular? Give examples.
5. In what different ways do we form the plurals of compound words? Give examples.

6. In what different ways do we form the plurals of words ending in *f* or *fe*? Give examples.
7. Why are the plurals of *sky* and *key* formed differently? State the rule for plurals of nouns ending in *y*.

21. Case of Nouns. English nouns are not inflected for *case* except to indicate possession. The singular noun *boy*, for instance, retains the same form whether it is subject, or object, or predicate noun, or is governed by a preposition.

EXAMPLES: (1) The *boy* is here (subject).
(2) He hit the *boy* (object).
(3) John is the *boy* I mean (predicate noun).
(4) He threw a stone at the *boy* (with preposition).

Only to show possession is the form changed—*boy's*. This is the *genitive* (or *possessive*) case.[1]

22. Genitive (Possessive) Forms of Nouns. Singular nouns are regularly changed to show possession just as *boy* is changed—by the addition of an apostrophe and *s* (*'s*).

EXAMPLES:	child—child's	fox—fox's
	father—father's	mouse—mouse's

The plural commonly ends in *s* already, so that the addition of an apostrophe and another *s* would usually be awkward and almost unpronounceable. We should not care to say *fathers's* or *mothers's*. If the plural ends in *s*, then, we simply add an apostrophe to indicate possession.

EXAMPLES:	*Singular*	*Plural*
	brother's	brothers'
	fox's	foxes'

But if the plural does not end in *s*, the possessive is formed as for the singular, by the addition of an apostrophe and *s*.

EXAMPLES:	*Singular*	*Plural*
	child's	children's
	mouse's	mice's

[1] For the sake of uniformity, the term *genitive* (long in use in Latin and other languages) has recently been adopted by the Joint Committee on Grammatical Nomenclature, appointed by the National Education Association, the Modern Language Association of America, and the American Philological Association. Because the term *possessive* is better known, however, it will be used freely in this book.

Nouns which in the singular end in *s* form their possessives in two ways.

(a) If they are not very long, it is usually considered preferable to have them follow the regular rule for singulars, adding an apostrophe and *s*.

Examples:	*Ordinary form*	*Possessive*
	Burns	Burns's
	Jones	Jones's
	Dickens	Dickens's

(b) But they may, especially if long, add only an apostrophe. Thus *Dickens'* is an allowable form, and, since it would be very awkward to add an apostrophe and *s* to *Demosthenes*, the possessive is preferably *Demosthenes'*.

It is a common but gross error to place the apostrophe before the *s* that belongs to the simple form of the name.

Examples:

1. Burn's books are politics in poetic form.
2. I like Dicken's David Copperfield.
3. It was Wilkin's first attempt.

Remember that *Burn* and *Dicken* and *Wilkin* are not the names meant here; the *s* belongs to the name in each case. Cultivate the habit of writing the full name (*Burns, Dickens, Wilkins, Hopkins, Jones, Williams*—whatever it may be) and then *adding* the proper sign of possession.

Compound nouns and names consisting of several words usually form their possessives regularly, by adding *'s* to the last part of a compound noun or the last word in a group. Firm names are generally treated in the same way.

Examples: father-in-law's The Union League Club's
Brown and Smith's

23. The Use of the Possessive. Names of inanimate objects should rarely be made possessive, for the simple reason that we do not readily think of inanimate objects as possessing

—owning—anything. Instead of the possessive (genitive) form we use a phrase, generally with *of*, sometimes with another preposition. Note the following examples:

(*Undesirable*)	(*Better*)
The ball's cover	The cover of the ball
A word's pronunciation	The pronunciation of a word

Some exceptions to this rule occur, chiefly in idiomatic[1] expressions like *a day's work, last year's styles*, etc. Likewise the possessive forms of *month, week, fortnight, hour, minute*, or any other noun designating time may be used. In these cases, as well as in some others not involving time (*the heart's desire, the water's edge, at his wit's end*, etc.), the possessive (genitive) form indicates a *connection* between the nouns, rather than actual possession; so that the construction is technically called the *genitive of connection*. Care must be taken to avoid this construction unless you are sure of the idiom.[1]

EXERCISE 9

(a) Write the possessive forms, or equivalents, for the following words:

boy	baby	child	National Education Association
sky	babies	Jones	Clark & Meyer
Miss	children	father-in-law[2]	John, the tailor

(b) Answer the following questions:

1. How do we form the possessive of singular nouns?
2. How do we form the possessive of plural nouns?
3. How do we form the possessive of compound nouns?
4. How do we form the possessive of firm names? Of names consisting of three or more words?
5. Is the following rule correct: "Always form the possessive of plural nouns by adding the apostrophe only." How about *children's*?
6. How do you form the possessive when the plural does not end in *s*; for example, the plural possessive of *mouse, goose, woman*, etc.?

[1] For explanation of *idiom*, see the Glossary of Technical Terms in the Appendix.
[2] Note the difference between the plural and the possessive of compound words. Make a rule covering this difference.

EXERCISE 10

Use in sentences the possessive forms, or equivalents, of the following:

Chicago	Chicago Commercial Club	misses	book
Hawkins	King of Spain	princesses	they
aide-de-camp	Wright & Curtis	biplanes	year
geese	Kelly and Miller	duchess	life

QUESTIONS ON CHAPTER II

1. Is a noun inflected (changed) for number? For case? For person? For gender?

2. Why do we have plurals of so many varieties?

3. Why, in general, do plural nouns add only the apostrophe to show possession?

4. How does the plural of *man-of-war* differ from the possessive?

5. Why do nouns representing inanimate things rarely have possessive forms?

6. What are idiomatic expressions? Give examples of several idiomatic expressions which employ possessive forms of nouns representing things without life.

CHAPTER III

VERBS

24. Inflection of Verbs. Verbs are inflected—or conjugated—for *tense, person, number,* and *mood;* moreover they are varied, by means of verb phrases, to show *voice.*

25. Tense: the Simple Tenses. The most extensive and important inflection of verbs is for the purpose of indicating time—*tense.*[1] There are three great divisions of time: the *past,* the *present,* and the *future;* for these the simple forms of *run* are as follows:

		Singular	*Plural*
PRESENT TENSE	First person	(I) run	(we) run
	Second person	(you) run	(you) run
	Third person	(he) *runs*[2]	(they) run
PAST TENSE	First person	(I) ran	(we) ran
	Second person	(you) ran	(you) ran
	Third person	(he) ran	(they) ran
FUTURE TENSE	First person	(I) shall run	(we) shall run
	Second person	(you) will run	(you) will run
	Third person	(he) will run	(they) will run

26. The Perfect Tenses. The simple tenses are not enough, however, for we often wish to speak of the completion of an act. We use the word *perfect,* in this connection, to mean completed.

(a) Thus when we wish to express the completion of something *now*—in the present—we use the *present perfect tense.*

EXAMPLES:

I *have finished* the work.

You *have finished* the work, etc. (through all persons and both numbers).

[1] The word *tense* is related to *tempo* (music) and *temporary,* the root in all meaning *time.*

[2] Italic because of points developed in Sections 31-33.

(b) When we wish to say that an act was completed at some time in the past, we use the *past perfect tense.*

EXAMPLE: He *had left* when the police arrived.

Note that *arrived* is simple past tense, and that *had left* expresses an action that took place—was completed—*before* that moment in the past when the police arrived; i. e., the past of the past is expressed by the past perfect.

(c) Sometimes we look forward to a time when something is to be completed; that is, we look forward to a time when we shall be looking back at a completed act. The need of expressing this idea led to our having a *future perfect tense.*

EXAMPLE: I *shall have finished* my first chart by tomorrow.

27. *Have* and the Perfect Tenses. Note that the examples of perfect tenses all begin with some form of the verb *have,* which in the main conforms with the conjugation of *run* given in Section 25.[1] Thus the present tense of *have* is as follows:

	Singular	*Plural*
First person	(I) have	(we) have
Second person	(you) have	(you) have
Third person	(he) *has*[2]	(they) have

Accordingly the present perfect tense of *run* is as follows:

	Singular	*Plural*
First person	(I) have run	(we) have run
Second person	(you) have run	(you) have run
Third person	(he) *has*[2] run	(they) have run

Since the past and the future of *have* are regular (*I had, I shall have,* etc.), the forms of the past perfect and the future perfect need not be given in detail.

28. The Verb *Be.* The foregoing conjugation applies to most verbs, but not to the most important verb in the language —the verb expressing existence, *be.* It has eight simple forms: *be, am, is, are, was, were, being, been.*

[1] With a few verbs we have another form of the perfect tense, using *be* instead of *have.* EXAMPLE: He is gone (generally equivalent to *he has gone*).

[2] Italic because of points developed in Sections 31-33.

The conjugation of *be* for the simple tenses is as follows:

		Singular	*Plural*
PRESENT TENSE	First person	(I) am	(we) are
	Second person	(you) are	(you) are
	Third person	(he) is	(they) are
PAST TENSE	First person	(I) was	(we) were
	Second person	(you) were	(you) were
	Third person	(he) was	(they) were
FUTURE TENSE	First person	(I) shall be	(we) shall be
	Second person	(you) will be	(you) will be
	Third person	(he) will be	(they) will be

The perfect tenses are formed as for *run*.

29. Progressive Tense Forms. *I run* is not the only form of the first person, singular, present tense. If we wish to express *continued action* at the present time, we say *I am running*. This is called the *progressive present* form of the verb. A whole progressive conjugation is possible for most verbs, which may be readily worked out by use of the various forms of *be* with the form of the verb ending in *ing*—the present participle.

EXAMPLES:		
	Past—ordinary	I ran
	progressive	I was running
	Future—ordinary	I shall run
	progressive	I shall be running
	Present perfect—ordinary	I have run
	progressive	I have been running
	Past perfect—ordinary	I had run
	progressive	I had been running

30. Emphatic Forms. *Do* and *did* are often used to make what are called *emphatic* forms of the verb.

EXAMPLES:		
	Present—ordinary	I strike
	emphatic	I do strike
	Past—ordinary	I struck
	emphatic	I did strike

These forms occur only in the present and past tenses of active verbs.[1]

[1] See Section 37.

Besides the use for emphasis, *do* and *did* normally occur in questions. Thus we do not say, "Struck you him?" but, "*Did* you *strike* him?" We do not say, "Live you here?" but, "*Do* you *live* here?"

In negative assertions, also, *do* and *did* are regularly used. We say, "I *do* not *live* here." "I *did* not *strike* him."

31. Person in Verbs. The remaining inflectional changes in verbs are few and can be greatly simplified by a little study of the forms in Sections 25–27. Take now the matter of *person*, and omit from consideration at this time the future and the future perfect tenses, because these require special attention (Section 45) on account of their uses of *shall* and *will*.

Look at the present and past tenses of *run*. Does the first person differ from the second at any point? Does the second person differ from the third? In which tense is there a difference between the second and third persons? In which number? What is the nature of the difference? (There is a corresponding difference in the present perfect tense, due to the inflection for person of the verb *have* in the present tense. Explain this difference.)

32. Number in Verbs. In the matter of *number*, also, examine the forms in Section 25. Wherein is the singular different from the plural? Examine each tense separately (except the future and the future perfect). You should find a difference between the singular and the plural in but one place. Where is it?

Likewise in the perfect tenses (present and past) there is no difference between the singular and plural forms, except the difference that exists in the verb *have* between the third person singular present and all other present forms. (See Section 27.)

In other words, the singular and plural forms are all alike for the past tense; all alike for the past perfect tense; all alike for the present tense except that the third person singular usually adds an *s;* all alike for the present perfect tense except that the third person singular uses the auxiliary *has* instead of *have*.

33. Summary as to Person and Number. It is now clear that the inflection of the English active verb for person and number (except for the special uses of *shall* and *will* in the future and the future perfect) is noticeable only in the third person singular of the present and present perfect tenses, and *the only variation consists in the addition of "s" for this form in the present indicative*, and the use of *has* instead of *have* in the present perfect. This simplifies the whole matter of conjugation greatly.

Now since most plural nouns end in *s*, and no plural verb takes *s*, it is clear that two *s's* in subject and predicate seldom occur together.

EXAMPLE: Boys run (one *s* only).

On the contrary, singular nouns rarely end in *s*, but the letter appears at the end of most singular verbs of the third person.

EXAMPLE: The boy runs (one *s* only).

34. Principal Parts of the Verb. All the inflectional forms we have been discussing may be made for any verb if we know three fundamental forms called the *principal parts*. Nearly always the first of these differs from the other two, and often the second and third are unlike each other. The principal parts are the *present tense*, the *past tense*, the *past participle*.

EXAMPLES:	*Present*	*Past*	*Past Participle*
	unite	united	united
	fill	filled	filled
	burn	burned (burnt)	burned (burnt)
	go	went	gone
	do	did	done

The majority of English verbs form their principal parts regularly, adding *d* or *ed* (sometimes *t*) to the present to make the past tense and the past participle; but unfortunately a good many of the verbs in most common use are irregular and cause a great deal of trouble.

EXERCISE 11

Be sure you know the principal parts of the following verbs. Write them; use them in sentences. Don't *think* you know them; *prove* to yourself that you do.

ask — Always add *ed* (pronounced as if it were *t*) for the past tense and the past participle.

be — The most important verb in the language.

beat — Watch the third form.

begin — Don't say *I begun*, and don't say *have began*.

bid (meaning to command) } The principal parts of the
bid (meaning to offer money) } two verbs differ.

blow — Is there such a word as *blowed?*

break — *Broke* is the past tense, but is not to be used with *have*.

bring — How about *brung?*

burst — Can you find a verb *bust* in the dictionary?

catch — Watch your pronunciation. Has a ball team a *ketcher?*

come — Watch the past, and don't use the past tense with *have*.

curse — How about *cuss?*

dive — Avoid the form *dōve*.

do — Avoid *I done*—why?

drag — Is *drug* the past tense?

draw — Three different forms.

drink — The last two forms are not alike.

eat — Three different forms, and none of them is pronounced *ĕt*.

flee
flow } These three are often confused.
fly

give — The past tense is not like the present.

go — Do you ever say, "I have *went*"?

grow — *Growed* is not to be forgiven.

hang (to execute) — A man is *hanged*.

hang (to suspend) — A picture is *hung*.

have — Do not write or pronounce *of* when you mean *have*.

heat — Avoid *het*.

know — Is there such a form as *knowed?*

lay } Be sure you get these right; most people do not.
lie } Is there a form *layed?*

lose — Is *loose* a form of this verb?

pay — Spell the past correctly. Be sure.

ride — Never use *rode* with *have*.

ring — Do you ever say, "The bell has *rang*"?

run — Never say, "I *run* all the way to school this morning." Why?

see — Don't use the third form for the second.

set, *sit*	These are important and often confused.
shine, *show*	Distinguish carefully between *shone* and *shown*.
sing	Use different forms for the second and third parts.
sow	Three different forms.
speak	Three different forms.
spring	Three different forms.
steal	Is the past *stold*?
swim	The third form is *swum*.
swing	How about *swang*?
take	Do you ever use *took* with *have*?
throw	The past is not *throwed*, nor is it *trun*!
write	Three different forms.

35. Confusion of Past Tense and Past Participle. Probably the most numerous and the worst errors in the use of English verbs occur through a failure to distinguish between the second and the third principal parts of irregular verbs. The second is the simple past tense; the third is the past participle and is used (with some form of *have*) in all perfect tenses. Thus the principal parts of *go* being,

Present—go Past—went Past participle—gone

the form with *have* (*has*, *had*) must be *gone;* yet how often do we hear, *I had went!*

This error requires much self-checking. There is a story of a small boy who, as a punishment for having written *I have went*, was told by his teacher to remain after school and write *I have gone* fifty times. When the teacher returned to her room after ten minutes' absence, she found the phrase written the required fifty times, followed by the note:

Dear Teacher:
I have wrote I have gone fifty times and I have went home.
Willie

36. The "I seen" Error. The counterpart of the "I had went" error (which consists in the use of the second principal part where the third is required) occurs when the third of the principal parts is used by itself as the whole verb (instead

of with some form of *have*). The use of *I seen, I done, I drunk, I begun*, etc., is one of the crudest errors in English speech.

Crude as such errors are, very many people have, at some time in life, to fight them. The law of labor holds good in English as in other things of worth—one must work for what he gets. We speak too rapidly and far too carelessly. A bad habit is hard to break. It can be replaced by a good habit only by fighting back over lost ground. Do *you* ever use any of the second principal parts with *have*, or any of the third principal parts with *I*?

EXERCISE 12

Insert the correct verb forms in the following sentences:

1. (lose) He did not _____ the ring.
2. (flee) The robber _____ up the alley.
3. (dive) The boy _____ off the pier. (Is *of* needed too?)
4. (pay) The men were _____ each week.
5. (lie) I was so tired yesterday, I just _____ down and fell asleep.
6. (blow) The wind _____ very hard all night.
7. (see—do) I _____ my duty and I _____ it.
8. (swim) They had———across the river above the dam.
9. (begin) I had already _____ the work.
10. (bid) I _____ my old friend good-bye.
11. (hang) The horsethief was _____ promptly.
12. (flow) The river _____ by the old city for two centuries.
13. (burst) The tank _____ suddenly.
14. (drink) I have _____ his health for the last time.
15. (show) I have _____ him the errors.
16. (bid) I _____ two hundred dollars, but it was not enough.
17. (beat) The driver _____ his horses shamefully.
18. (steal) The burglars———the automobile.
19. (lay) He _____ his right hand on my shoulder.
20. (throw) The catcher quickly _____ him out at first.
21. (grow) He has never———up.
22. (come) I _____ in suddenly.
23. (drag) They ——— the cannon up the hill. (How many did they drag? Can you tell?)
24. (curse) The driver _____ volubly.
25. (sow) The grain was ——— early.
26. (lose—loose) He knew he would _____ the horse the minute it was _____.
27. (swing) The woodman _____ his ax.

37. Voice. Another important variation in verb forms is used to indicate whether the verb represents its subject as acting or acted upon.

A verb is said to be in the *active voice* when its subject is the doer of the action.

EXAMPLE: John *struck* James.

The forms given in Section 25 are all active.

A verb is said to be in the *passive voice* when its subject is the receiver of the action; in other words, the subject is acted upon instead of acting—is passive.

EXAMPLE: James *was struck* by John.

The passive verb has a special conjugation, consisting of the forms of the verb *be* and the past participle—the third of the principal parts. In the example just given we have the past passive, consisting of the past tense of *be* plus the past participle of *strike—struck*. From this hint the full passive conjugation can easily be worked out.

There are two ways of recognizing a passive. The first is based on form. Some form of the verb *be* and the past participle, or last principal part, are usually sufficient to mark a passive. The second method has to do with the meaning. If the subject names the receiver of the action expressed in the verb, the verb is passive. Recollection of this point will prevent confusion between the passive and the progressive forms (Section 29). Thus *I am striking* is progressive (and active), for *I* am acting; but *I am struck* is passive, for *I* am acted upon. The forms also help here, since *striking* is the present participle; *struck*, the past participle. It is the past participle that is used in making passives.

38. Changing from Active to Passive. On examining closely the examples in the preceding section, you will notice that in the first sentence in which the active is used, *James*, the name of the receiver of the action expressed by the verb *struck*, is the direct object. But when the verb is made passive, so that

the sentence reads, "James was struck by John," *James*, the name of the receiver of the action, becomes the subject; and *John*, the name of the doer of the action, which was the subject of the active verb, becomes the principal word of a phrase telling by whom the action was performed. In other words, the subject of the passive verb is the same word that was the object of the corresponding active verb, for the reason that both the subject of a passive verb and the object of an active verb are receivers of the action.

In cases in which there are two objects of an active verb—a direct and an indirect object, for example—the change to the passive may be made in two ways.

EXAMPLE: John gave James a book.

In this case *book* is the direct object, *James* the indirect object. Changing the verb to passive, we may write either, "James was given a book by John," or, "A book was given James by John." That is, either the direct or the indirect object may become the subject. In the first case, in which the indirect object becomes the subject, the direct object is retained after the passive verb and is called a *retained object.* In the second case, in which the direct object becomes the subject, the indirect object remains unchanged in construction and meaning, naming the person to whom the book was given.

It should be noted that the sentences in this section containing passive verbs are rather indirect and awkward—are longer and less forceful than the example with an active verb. This is generally true in English. While there are, of course, many cases in which a passive verb expresses the meaning more exactly than an active verb, it is wise to challenge each passive; to ask yourself whether the corresponding active form would not be less vague, more direct, more forcible.

39. Verb Signs. Now that we have discussed the main elements of inflection in verbs, it is possible to sum up the whole matter in such a way that the student can readily recognize and construct the most important forms of any

English verb. Learn the following signs of verb formation, and you will have little difficulty in making any form you want:

1. Perfect—*have* (*has*, *had*) and the past participle.
2. Future—*shall* or *will*. (See Section 45.)
3. Infinitive—*to*.
4. Present participle—*ing*.
5. Passive—some form of *be* and the past participle.
6. Emphatic forms—*do* and *did* (only the present and past active).
7. Progressive active—some form of *be* and the present participle.
8. Progressive passive—*being* between the parts of the simple passive.

With a little practice the use of the verb signs becomes easy. Let us form the present perfect passive of the verb *drive*. The principal parts of this verb are:

Present—drive Past—drove Past participle—driven

According to 1, above, the present perfect calls for *have* and the past participle, *driven*. The passive calls for a form of *be*—in this case, *been*, because of the use with *have*. Assembling our conclusions we have: *have been driven*.

Again, suppose the past progressive passive of *drive* is wanted. By observation of the verb signs we find:

For passive—some form of *be* (*was*—past) and the past participle (*driven*).
Progressive passive—*being* between the parts of the simple passive.
Putting these forms together—*was being driven*.

40. Recognition of Verb Forms. Similarly, any given verb form may be identified and named by use of the system explained in the preceding section. Suppose you are to decide what form *shall have been driven* is. By reference to the verb signs you note:

shall—future.
have—perfect.
been (*be*) with past participle—passive.
Answer: the future perfect passive.

EXERCISE 13

1. Write the forms used with *I* for the verb *drive*, active and passive,[1] for the three simple tenses.

2. Do the same for the three perfect tenses.

3. Write the emphatic forms for *drive*. (Remember that these occur only in the present and past active.)

4. Write five participle forms for *drive*. (Include the past participle, which does not end in *ing*.)

EXERCISE 14

Write the following forms of *strike*, by the aid of the verb signs:

1. Past perfect active, first person singular.
2. Past perfect passive, second person.
3. Future perfect passive, third person singular.
4. Present active infinitive.
5. Present passive infinitive.
6. Perfect passive participle.[2]
7. Present passive participle.
8. Present perfect passive, first person singular.
9. Present active participle.
10. Future active, third person singular.
11. Future perfect active, second person.
12. Present active infinitive.

EXERCISE 15

(a) Name the following verb forms. Use the method explained in Section 40.

I shall have struck
to have been struck
to strike
to be struck
had struck
I am striking
I was striking
I shall be striking
having struck
having been struck
striking
being struck
I have been striking
I was struck
I was being struck
I have been struck
I shall have been struck
I do strike
I am struck
I am being struck
I did strike
I had been striking

[1] In forming a present passive, use the present of the verb *be;* in forming a past passive, use the past of the verb *be*, etc. See Sec. 28.

[2] Called phrasal past participle by the Committee on Grammatical Nomenclature.

(b) Write the names of the verb forms in (a). Close the book and write the forms from the names. Compare with the book.

Practice using the verb signs until you are thoroughly familiar with English verb forms.

41. Transitive and Intransitive Verbs. Thus far in the discussion of verbs we have been concerned with matters of inflectional form. There are certain classifications as to meaning, however, that require consideration.

Some verbs, by their meaning, require an object.

EXAMPLE: John *struck* James.

As the verb is used here, the meaning is incomplete unless we are told *whom* John struck. Such a verb is called *transitive*. *Trans* means across; the action is carried across from John to James.

Other verbs are complete without an object, a receiver of the action, and are said to be *intransitive*.

EXAMPLES: (1) Birds *fly*.
(2) The sun *rises* earlier in summer.

Many verbs may be either transitive or intransitive, according to some variation in meaning. Thus *fly*, intransitive in the example just given, may be transitive.

EXAMPLE: Boys *fly* kites.

Since only transitive verbs imply a receiver of the action, a person or thing acted upon, only transitive verbs can be used in the passive voice. Therefore whenever you see a passive construction you will know that the verb is transitive.

A number of common errors in the use of verbs will disappear if one understands, and is careful to observe, the distinction between transitive and intransitive. The following sections will deal with a few of the most troublesome of these.

42. *Sit* and *Set*. *Sit* is ordinarily intransitive—cannot have a direct object—and indicates that some person or thing takes a certain position. *Set* is transitive in its most common

uses and means to put or place some person or thing (its object). The principal parts of these verbs are:

	Present	*Past*	*Past Participle*
Sit (intransitive)	sit	sat	sat
Set (transitive)	set	set	set

Some people have the idea that things with life *sit,* and that inanimate objects *set;* but there is no such distinction. The best test is usually the transitive test. Where a passive form is needed, only the transitive verb can be used. Why? Because only transitive verbs have passive voice.

There are a number of idiomatic uses of *set* to which the distinction just emphasized does not apply.

EXAMPLES: The sun *sets* at seven o'clock.
We *set out* on a cold day.
I *set about* my task at once.

These are cases in which *set* does not have its most common meaning—to place or put—and in which confusion with *sit* seldom occurs.

EXERCISE 16

Fill the blanks below with the proper forms of *sit* and *set:*

1. ——— the inkstand on the window-sill, and let it ——— there.
2. The farmer ——— a trap for the fox, but caught instead his ——— hen.
3. The practice of ——— hens has given over to the incubator.
4. The hen was ——— in the mow.
5. He had his heart ——— on a new watch, and he ——— up waiting for his father.
6. The man ——— something by the side of the road. From where I ——— I could not see him clearly.
7. I used to like to ——— his slippers by the chair where he usually ———.
8. The trees were ——— out.
9. The edges were ——— in about two inches.
10. They ——— out for London at six o'clock.
11. The baby was ——— in his high chair each morning and he patiently ——— till noon.
12. I have ——— the alarm for four o'clock.

13. He was in the _____ing room _____ing down the day's expenses.
14. _____ down for a minute until I _____ the table.
15 The sun _____ far too soon that day.

43. *Lie* and *Lay*. *Lie*, like *sit*, is intransitive, and likewise means that some person or thing assumes or maintains a certain position.[1] *Lay*, like *set*, is transitive in its most common uses, and means to put or place. Difficulties occur here partly because the past tense of *lie* is spelled like the present tense of *lay*, and partly because many people are unable to distinguish between *laid* and *lain*. The principal parts must therefore be very carefully learned and fixed in the mind by exercises in the use of the correct forms.

	Present	*Past*	*Past Participle*
Lie (intransitive)	lie	lay	lain
Lay (transitive)	lay	laid[2]	laid[2]

EXERCISE 17

Fill the blanks below with the proper forms of *lay* or *lie:*

1. I had _____ the keys away and forgotten them.
2. The eggs were ——— that day.
3. The cable _____ at the bottom of the ocean.
4. Under the wide and starry sky,
   Dig the grave and let me _____.
   Glad did I live and gladly die,
   And I _____ me down with a will. —*Stevenson*
5. But little he'll reck, if they let him sleep on
   In a grave where a Briton has ——— him. —*Wolfe*
6. Now I _____ me down to sleep.
7. I _____ down a few minutes yesterday. (Say this sentence five times.)
8. He came upon us suddenly and to hide we hurriedly _____ down in the tall grass.
9. "_____down," said Murphy. I _____ down instantly.
10. How long have the papers _____ in that drawer?
11. He had something _____ away for a rainy day.
12. _____ing in mud up to one's belt is not conducive to good fighting.
13. I like to _____ in bed and hear the rain upon the roof.
14. The great ships were _____ing in port while the sailors were _____ing the cable.

[1] *Lie*, meaning to tell an untruth, is a different word, not requiring consideration here.
[2] Never spell this form *layed*.

44. *Rise* and *Raise*. The verb *rise*, meaning to move upward, is intransitive; *raise*, meaning to cause to move upward, to lift, is transitive. The principal parts are:

	Present	*Past*	*Past Participle*
Rise (intransitive)	rise	rose[1]	risen
Raise (transitive)	raise	raised	raised

The use of *raise* as a noun (He got a *raise* in pay) is careless English; "He got (or received) an *increase*" is better.

EXERCISE 18

Fill the blanks below with the proper forms of *raise* or *rise:*

1. They _____ the old boat.
2. The deacon _____ himself on his elbow and spoke.
3. The water had already _____ to the top of the boat.
4. The men _____ suddenly from the grass.
5. Truth crushed to earth will _____ again. —*Bryant*
6. The lawyer _____ to state that they had _____ the money.
7. Corn is _____ in Illinois.

45. *Shall* and *Will*. In the partial conjugations in Sections 25 and 28, the regular forms of the simple future tense are given—*I shall run, you will run, he will run; I shall be, you will be, he will be*, etc. Because humanity is not inclined to discriminate in seemingly small matters, there is a tendency to drop the distinction between *shall* and *will*, and a great many people have lost all feeling of a difference. Errors occur mainly in the first person. Since *will* is the commoner form for the simple future, being used with both second and third persons, people use it also with *I* and *we*, in spite of the fact that *I will* or *we will* literally means, *I intend* or *am determined; we intend* or *are determined*. That is, *will* with the first person has a much stronger meaning than simple future. It is dangerous, therefore, to act on the assumption that it makes no difference which form you use. The use of *will* for *shall* is likely to make a bad impression.

[1] Do you know three other words pronounced exactly like this verb form?

(a) *Shall* and *will* in independent statements.

For simple futurity:	*For volition (desire), promise, or determination:*
(I, we) shall	(I, we) will
(you) will	(you) shall*
(he, they, and all nouns) will	(he, they, and all nouns) shall*

The starred forms are less common than the others. They show not only determination, but a degree of unpleasant insistence due, it might be, to anger. They would be used, for instance, by a father whose son has refused to do as he had been told. The father would say in a determined way, "He shall go." It would not be polite for a superior, in giving orders, to use the form "you shall," and it would doubtless cause resentment. He would use "you will," meaning, of course, to convey an order, but in a polite manner. Military orders read: "Captain Reynolds *will* march at daybreak," etc. If, however, Captain Reynolds should refuse, his superior could insist by the less polite, but more forceful, "Captain Reynolds shall," etc.

(b) *Shall* and *will* in questions.

In the first person ordinarily use *shall*.[1] *Will* with the first person means *want to*. It would be nonsense for the speaker to ask of a second person, "Do I want to go?" But if one were asked, "Will you go with me?" one might answer, "Will I? I should say so!"

In the second and third persons use the word expected in the reply. That is, if the speaker wants a promise from another, he expects the words "I will." His question should be, accordingly, "Will you?" If the speaker wishes only to know about future probability, he will expect the reply, "I shall," and if he is careful he will use "shall you" in the question.

EXAMPLES in second person:

Q. *Shall* you be in Boston this month?

A. No, I think I *shall* not go so far east, or,
Yes, I *shall* be there next week. (The reply does not contain a promise, and none was asked.)

[1] *Will we* would be allowable in putting a question to vote. Why?

Q. *Will* you do me a favor?

A. Of course I *will.* (In this case a promise was asked and given.)

EXAMPLES in third person:

Q. *Will* he come next week?

A. I think he *will* (simple future).

Q. *Shall* he mow the lawn today? (A request for directions.)

A. He *shall.*[1] (I wish it—volition.)

(c) *Shall* and *will* in subordinate clauses.

Difficulties in most subordinate clauses will be solved if a form is used corresponding to that required on a change of the subordinate to a principal clause.

EXAMPLES:

(1) Mr. Smith says he *shall* be down in a few minutes.[2] (Mr. Smith's direct statement of the matter was, "I shall be down in a few minutes.")

(2) Mr. Roberts says he *will* do your errand. (Mr. Roberts' statement was a promise, "I will," etc.)

(3) He thinks you *will* be elected. (He expressed his thought as simple future, "You will probably be elected.")

(4) He fears he *shall* be defeated.[3] (He expressed his fear as simple future, "I fear I shall be defeated.")

(5) He is resolved that he *will* not go. (He expressed determination, "I will not go.")

46. *Should* and *Would.* *Should* is in origin the past tense of *shall, would* the past tense of *will;* and in general the uses of the words correspond to these facts. The same errors occur as with *shall* and *will.* Thus *would* is used altogether too much with the first person when it is not meant to imply intention or determination. For instance, "I *wouldn't* do it if I were you" is not a careful statement. *Will* is too strong a word for the place; hence *would* is also too strong. "I *shouldn't* do it if I were you" is better unless the speaker feels very strongly on the subject.

[1] A courteous reply would avoid the actual use of *shall* here, though it might really be meant. But in the question *shall* is necessary.

[2] In this sentence *will* would very commonly be used, and could be defended because Mr. Smith may have expressed an *intention.*

[3] In this case, perhaps because it immediately follows *he, will* would probably be used by all but the most careful speakers.

In subordinate clauses, especially in indirect discourse (expressing another's thought in your own words), use *should* if the form in the direct statement is *shall; would* if the form in the direct statement is *will*. Thus the examples near the end of the preceding section will read as follows if changed to past tense:

1. Mr. Smith said he *should* be down in a few minutes.
2. Mr. Roberts said he *would* do your errand.
3. He thought you *would* be elected.
4. He feared he *should* be defeated.
5. He was resolved that he *would* not go.

Besides the uses of *should* and *would* as the past of *shall* and *will*, there are also some special uses to be distinguished.

Thus *should*, even with the first person, may be equivalent to *ought to*.

EXAMPLES: (1) He *should* pay his debts.
(2) I *should* tell you but I won't.

In speech this use of *should* is easily distinguished by emphasis from the *should* that merely corresponds to *shall*. In writing one has to judge by the context.

Would is also used to mean habitual or customary action.

EXAMPLE: He *would* sit on a cold stone all day and fish.

EXERCISE 19

Fill in the blanks below with *shall* or *will*, or *should* or *would:*

1. I _____ get my death of cold.
2. "I _____" is the motto of Chicago.
3. _____ you see your brother in Cleveland?
4. _____ you give me some advice?
5. Hello, Mr. Jamison, _____ you be busy tonight? If not, _____ you help at the church fair?
6. I _____ be working at the office tonight, but I _____ help you tomorrow evening.
7. We _____ succeed; on that we are determined.
8. The driver said he———not go (*should* or *would*?).

9. We _____ do our duty in this case.
10. _____ my men go to work for you now?
11. I _____ not have believed it.
12. She feared they _____ be lost on the hillside.
13. He _____ pay the entire bill, or I _____ sue him.
14. _____ he be expelled from school? Certainly, he _____; I cannot have such boys about.
15. He said he _____ go for you.
16. By this time it was late and I had to run or I _____ have been late at school.
17. By Heaven, he _____ feel the force of my anger!
18. Tomorrow he _____ feel sorry.

Quote the following indirectly:

19. "I will go," said he.
20. "I shall be in Toledo Tuesday," she told Allen.
21. "Shall you be going, too?" asked Tom.
22. "They will go," said he.

47. Mood in Verbs. Thus far we have paid no attention to the *mood* of verbs—the variations in form to indicate the manner of the action. The forms given in Sections 25-30 are all of the *indicative mood*, which is ordinarily used in making assertions and asking questions. An overwhelming majority of the verbs in everyday speech and writing are indicative.

In direct and forcible commands the *imperative mood* is used; but as this occurs only in the second person present (both singular and plural), and as it has but one form in each voice, which in the active is identical with the first of the principal parts, no difficulties occur in relation to it.

EXAMPLES: (1) *Go* to your places.
(2) "*Strike* while the iron is hot."
(3) *Be*[1] men if you can.

Difficulties in relation to mood center entirely around the *subjunctive*, which is used to express wish, condition, etc., in certain special ways explained in Sections 49 and 50.

48. Forms of the Subjunctive. While in theory there is a full subjunctive conjugation, it differs from the indicative in

[1] Note that *be* is an exception to the general rule that the imperative is like the first person, singular, present indicative.

so few places that the simplest manner of treatment is merely to fix the attention on these differences, as follows:

(a) In all verbs except *be* there is no difference between the indicative and the subjunctive in the active voice, except in the *third person, singular, present,* where the subjunctive drops the final *s* of the indicative form;[1] and in the *third person, singular, present perfect,* where the subjunctive is made with *have* instead of *has.*

EXAMPLES for present tense:

Indicative	Subjunctive
He *loves*	If he *love*
He *has* the strength	If he *have* the strength

(b) The verb *be* has a more varied subjunctive conjugation. Examine carefully the following forms of the simple tenses:

Present tense

		Indicative	Subjunctive
Singular	1st	I *am*	if I *be*
	2d	you *are*	if you *be*
	3d	he *is*	if he *be*
Plural	1st	we *are*	if we *be*
	2d	you *are*	if you *be*
	3d	they *are*	if they *be*

Note that the subjunctive form is *be* throughout—in every case different from the indicative. The present progressive subjunctive and the present passive subjunctive of any transitive verb similarly have *be* throughout.

EXAMPLES: If he *be striking* (progressive)
If he *be struck* (passive)

Past tense

		Indicative	Subjunctive
Singular	1st	I *was*	if I *were*
	2d	you *were*	if you *were*
	3d	he *was*	if he *were*
Plural	1st	we *were*	if we *were*
	2d	you *were*	if you *were*
	3d	they *were*	if they *were*

[1] In the case of the verb *have*, the subjunctive is *have* where the indicative is *has*.

Note that the subjunctive form is *were* throughout, but that it varies from the indicative in only the first and the third person singular. The past progressive subjunctive and the past passive subjunctive similarly have *were* throughout.

EXAMPLES: If I (he) *were striking* (progressive)
If I (he) *were struck* (passive)

To sum up the matter in a different way, the only cases in common use in which the subjunctive differs from the indicative are:

(a) Present subjunctive of *be*—*be* in all persons and both numbers, where the indicative has *am, is, are.* This applies also to cases in which *be* is used as an auxiliary; i. e., in the progressive and passive conjugations.

(b) Past subjunctive of *be*—*were* in all persons and both numbers; different from the indicative only in the singular, first and third persons, where the indicative is *was.* This applies to cases in which *be* (*were*) is an auxiliary.

(c) Third person, singular, present subjunctive of all other verbs, without the *s* that marks the corresponding indicative form. In the case of *have,* this means that the subjunctive is *have* where the indicative is *has.* Consequently the present perfect subjunctive of all verbs, both active and passive, makes use of *have* in the third person singular.

49. Subjunctive in Principal Clauses. The use of the subjunctive in modern English is very limited. In principal clauses it is practically confined to a few expressions of *wish* or *volition,* as in prayers.

EXAMPLES: (1) God *bless* you!
(2) Every one *rise.*
(3) *Suffice* it to say.
(4) *Be* that as it may.
(5) Heaven *help* us!
(6) Long *live* the king!

The verbs in these examples may be recognized as subjunctives from the fact that the indicative, third person, singular forms would be *blesses, rises, suffices, is, helps, lives.* It is at once evident that these indicative forms would not at all express the intended meanings. Some of the verbs seem like imperatives; but in each case there is a subject in the third person, whereas the imperative is used only in the second person—in direct commands with *you* either expressed or understood as the subject.

50. Subjunctive in Subordinate Clauses. The use of the subjunctive in subordinate clauses is more extensive than in principal clauses; but here too there has been a decided tendency to abandon it in common speech and writing. It is much more common in the Bible, in Shakspere, and in literary English generally, than in daily use. Yet in certain cases it is very important to know the distinction between the indicative and the subjunctive and to use the latter effectively.

A. In various clauses beginning with *that*, *lest*, and similar conjunctions, and expressing *volition*, *wish*, *purpose*, *obligation*, or *propriety*, the subjunctive is rather common.

EXAMPLES:

(1) I insist that he *notify* me.
(2) Would that he *were gone*.
(3) I move that the question *be laid* on the table.
(4) The general ordered that the fort *be blown* up.
(5) It is very desirable that the building *be finished* soon.
(6) Give him food lest he *perish*.
(7) Take heed that he *escape* not.

The need for the subjunctive is particularly marked in sentences 1, 3, 4, and 5 above, where the present indicative cannot possibly be substituted—does not "make sense."

B. The subjunctive is also used in various clauses beginning with *if*, *though*, and similar conjunctions, and expressing *condition*, *concession*, etc.

(a) The present subjunctive is used to indicate *uncertainty*.

EXAMPLES: (1) If this *be* possible, I will do it.
(2) Though he *slay* me, yet will I trust him.
(3) Unless he *confess*, he cannot be pardoned.

This is more a literary than a common use, yet occasions rise in which it is very desirable to introduce the shade of meaning contributed by the subjunctive. When the *if* clause is not intended to indicate uncertainty, however, the indicative is used.

EXAMPLE: If stealing *is* a crime, why isn't food speculation punishable as doubly criminal?

In the foregoing sentence stealing is regarded as unquestionably a crime, hence the indicative form. Yet stealing may not always be wrong. If a widow steals for her hungry babies, there may be some question as to the criminality of the act and we may properly say:

If stealing for hungry babies *be* a crime, then mother love is criminal.

In clauses of condition or concession without a conjunction (with *if* or *though* implied but not expressed), the need of the subjunctive is sometimes more obvious than when there is a conjunction.

EXAMPLES: (1) *Be* it ever so humble, there's no place like home.
(2) *Be* that as it may, I can't go with you.

(b) The past subjunctive is used to indicate a *condition contrary to fact.*

EXAMPLES: (1) If that *were* possible, we could succeed.
(2) If John *were* here, I would scold him soundly.
(3) He acts as if he *were* crazy.
(4) *Were* I asked, I should be glad to go.

The foregoing sentences imply that it is not possible, that John is not here, etc. This use of *were* in conditions contrary to fact is perhaps the most important use of the subjunctive in subordinate clauses. There are few more positive marks of the careless speaker or writer than the use of *was* with the first or third person singular in *if* clauses such as the following:

(Bad)	*(Good)*
If I *was* ready, I'd go.	If I *were* ready, I'd go.
He acts like[1] he *was* angry.	He acts as if he *were* angry.

It must be remembered, however, that there is a perfectly correct use of the past indicative in *if* clauses, just as there is of the present indicative.

EXAMPLES:
(1) If he *was* ready, he was to go at once. (A matter of actual fact, not of condition contrary to fact.)
(2) If I *was* at fault, why didn't you correct me?

[1] Note here the additional error of using *like* as a conjunction, instead of *as if*. See Section 79.

The following poem by Edward Rowland Sill very neatly illustrates the differences of meaning between indicative and subjunctive:

MOODS

(*From Hermione and Other Poems*)

Dawn has blossomed: the sun is nigh:
Pearl and rose in the wimpled sky,
Rose and pearl on a brightening blue:
(She is true, and she is true!)

The noonday lies all warm and still
And calm, and over sleeping hill
And wheat field falls a dreamy hue:
(If she be true—if she be true!)

The patient evening comes, most sad and fair:
Veiled are the stars: the dim and quiet air
Breathes bitter scents of hidden myrrh and rue:
(If she were true—if she were only true!)

In the morning the poet is optimistic; he uses the indicative to assert that "she *is* true." At noon he doubts; hence the subjunctive, "if she *be* true." Evening finds him discouraged and convinced that she is not true—"if she *were* only true."

51. Verb Phrases Instead of the Subjunctive. One reason for the limited use of the subjunctive in English is the fact that in most cases a verb phrase[1] with some auxiliary may be substituted for the subjunctive. The following table showing how examples from the preceding sections may be changed will illustrate this point fully:

Subjunctives	Verb Phrases
1. God *bless* you!	*May* God *bless* you!
2. Every one *rise.*	*Let* every one *rise.*
3. *Suffice* it to say.	*Let* it *suffice* to say.
4. Heaven *help* us!	*May* Heaven *help* us!
5. Long *live* the king!	*May* the king *live* long!
6. I insist that he *notify* me.	I insist that he *shall* (or *must*) *notify* me.

[1] Any verb form consisting of two or more words is a *verb phrase.*

7. The general ordered that the fort *be blown* up.	The general ordered that the fort *should be blown* up.
8. Give him food lest he *perish*.	Give him food lest he *should perish*.
9. Though he *slay* me, yet will I trust him.	Though he *should slay* me, yet will I trust him.
10. *Be* it ever so humble, there's no place like home.	Though it *may be* ever so humble, there's no place like home.
11. If that *were* possible, we could succeed.	If that *should be* possible, we could succeed.
12. *Were* I *asked*, I should be glad to go.	If I *should be asked*, I should be glad to go.

The advantages of the subjunctive should be evident from a mere reading of the above. All the sentences containing subjunctives are briefer, and most of them seem more natural and idiomatic than the parallel sentences.

EXERCISE 20

(a) Which form is better in the following sentences?

1. Whether he (*spin*, *spins*) his comedies in rime
   Or (*scrawl*, *scrawls*), as Wood and Barclay walk, 'gainst time,
   His style in youth or age is still the same. —*Byron*
2. If I (*was*, *were*) you, I wouldn't go.
3. But who may know
   Whether smile or frown (*be*, *is*) fleeter. —*Tennyson*
4. What good should follow this, if this (*was*, *were*) done?
5. Though I (*am*, *be*) a woman, have I no legal rights?
6. Govern well thy appetite, lest sin (*surprise*, *surprises*) thee.
7. If thy hand (*offends*, *offend*) thee, cut it off.
8. (*Is*, *Be*) it scroll or (*is*, *be*) it book,
   Into it, knight, thou must not look. —*Scott*
9. I wish I (*was*, *were*) prepared.
10. Now if this (*be*, *is*) true, we are in danger.
11. Now if this (*was*, *were*) true, he wouldn't tell you.

(b) Justify the following uses:

12. The leader of the rush (at the signal of the platoon leader, if the latter *be* not the leader of the rush) commands: Follow me.
    —*Infantry Drill Regulations, U. S. A.*
13. Would that I *were* king.

(c) Either word may be used in sentence 14. What is the difference in meaning?

14. Even if this (*is*, *be*) true, I shall trust him still.

52. Agreement of Subject and Predicate. It is a fundamental rule that *a verb must agree with its subject in number.* This ought to be a very simple rule to observe, for (except in the case of *be*) the singular verb is different from the plural only in the third person singular of the present and the present perfect tenses. Yet the fact is that few rules are so often violated. To avoid such errors you should acquire the habit of instantaneous mental analysis of an uttered sentence. Attention to the following sources of difficulty is important:

(a) Words intervening between the subject and the verb are sometimes allowed to cause confusion.

EXAMPLES: (1) A range of mountains *extend* along the coast.
(2) Each of the girls *have* permission.

In the first example *range* is the subject; *mountains* is merely the noun of a prepositional phrase modifying *range*; and since *range* is singular, the verb should be *extends*. In the second example *each* (singular) is the subject and the verb should be *has*.

(b) Sometimes a plural predicate noun, nearer the verb than a singular subject, causes confusion. The student should remember that the *verb agrees with the subject, not with the predicate noun.*

(Incorrect)	*(Correct)*
One of the most interesting sights in Texas *are* the oil wells.	One of the most interesting sights in Texas *is* the oil wells.

In many cases the best way to avoid trouble is so to construct the sentence that there is no disagreement in number between the subject and a predicate noun. Thus the example just given would be rather more logical if it read:

The oil wells are among the most interesting sights in Texas.

(c) The treatment of collective nouns often puzzles the student. The verb with a collective noun may usually be either

singular or plural; singular if the persons or things named are thought of as a unit, plural if individuals of the group are meant.

EXAMPLES: Our *family is* not very large.
Our *family are* great lovers of sport.

It is important to treat a collective noun consistently throughout a given sentence; if the verb is made singular, for example, words that refer to the subject of the verb must also be singular.

(Inconsistent)	*(Correct)*
The committee *has* made *their* report.	The committee *has* made *its* report.
	The committee *have* made *their* report.

EXERCISE 21

Which of the following sentences are proper? Explain and correct all the errors you find.

1. Not one of the men was lost.
2. Each of the horses were curried every morning.
3. An infinity of beautiful white snowflakes carry us back to our boyhood.
4. The method of choosing electors is not considered representative.
5. A set of twenty volumes sell for $40.
6. Either of the boys write well enough.
7. Neither of them take lessons.
8. Seventy thousand miles of railroad were built in 1900.
9. And Lennox with a gallant band waits but thy coming. —*Scott*
10. Have either of your friends arrived?
11. A new code of rules and regulations are being made.
12. The preacher as well as the congregation were frightened.
13. Mrs. Henderson with her three children were captured.

53. The Compound Subject. When there is a compound subject usage varies.

(a) Two or more words joined by *and* to make a subject usually take a plural verb.

EXAMPLE: Havoc and spoil and ruin *are* my gain. —*Milton*

If, however, the words are taken together as one idea, the singular verb is used.

EXAMPLES: (1) My old schoolmate and chum *is* here.
(2) Bread and butter *is* good.

(b) A subject consisting of two or more singular words joined by *or* or *nor* requires a singular verb.

EXAMPLE: Neither John nor Mary *has* any time.

But when the words differ in number, the verb generally agrees with the nearest part of the subject.

EXAMPLES: Neither Fred nor the French boys *have* ever been in Chicago.
Neither the French boys nor Fred *has* ever been in Chicago.

(c) When the words of a compound subject are modified by *each*,[1] *every*, or *no*, the verb must be singular.

EXAMPLES:

(1) Each village and hamlet *plays* its part.
(2) Every man, woman, and child *has* his opinion.
(3) No man and no woman *has been* here.

54. Agreement in Person. *A verb must agree with its subject in person.* There is a peculiar error common in speech throughout the United States. It is the "I says" error. *I* is of the first person (person speaking). *Says* is of the third person; it goes properly with *he*. In *I says* the subject and predicate do not agree in person.

(*Incorrect*)	(*Correct*)
And I goes over to him and I says, says I, etc.	And I went over to him and said, etc.

What is wrong with the following sentence? The trouble is not only a matter of number; person is involved, also.

You was there, wasn't you?

Are you sure your explanation is right? The error is exceedingly common among careless people.

Don't is an abbreviation of *do not*, and is in good use as such. It must not be employed where *do not* is wrong.

(*Incorrect*)	(*Correct*)
(1) He *don't* mind criticism at all.	(1) He *doesn't* mind criticism at all.
(2) The tree *don't* have much chance in the city.	(2) The tree *doesn't* have much chance in the city.

[1] *Each*, *every*, *one*, *none*, *no*, and *any* are usually singular. See Section 59.

Trouble in this matter is persistent and common. Catch yourself every time you use *don't* in the third person, singular, present. It may take dozens of self-administered punishments to break you of the habit, especially if you are so unfortunate as to hear the error at home, but the habit must be broken.

55. The Split Infinitive. When one or more words are placed between the *to* of an infinitive and the verb, the infinitive is said to be *split* (or *cleft*). Usually such an arrangement is awkward.

(*Awkward*)	(*Better*)
It pays *to thoroughly do* one's work.	It pays to do one's work thoroughly.

The correction just given may be applied to most split infinitives; the adverb may be put either before *to* or after the whole infinitive phrase. Though split infinitives have occasionally been used by good writers, in cases in which it seemed less awkward to split the infinitive than to place the adverb outside the infinitive phrase, and though for this reason the construction has been defended by some good grammarians, there can be no question as to the desirability of avoiding the split infinitive when a simple rearrangement like that illustrated above is possible. In the vast majority of cases it is perfectly easy, and preferable, to avoid splitting the infinitive.

EXERCISE 22

Which of the following sentences are proper? Correct all the errors you find.

1. The tumult and the shouting dies. —*Kipling*
2. It don't seem right that a few men should have so great a power.
3. The deer flee before the hounds.
4. They have placed the piano in a room where no one but their family and the people upstairs hear it.
5. Don't an industrious and honest man have a chance now?
6. Well! I didn't know where you was.
7. Nor time nor tide affect him now.
8. Worth, not riches, win promotion.
9. My soul and my four-footed friend is all I have today.

10. And all the way, the joyous people sings
    And with their garments strews the paved streets.
11. It would not be wise for him to suddenly disappear.
12. Neither James nor John were able to eat their dinner.
13. Marie, accompanied by her circle of friends, is exceedingly happy.
14. Here comes Jones and his friends.
15. Are either Mary or Julia married?

56. Illiterate Verb Forms. *Aint* has no place in English. It is not a contraction of any phrase.

Such forms as *wa'n't* (for *was not*) and *bein's* (*bein's it's you*) are illiterate and not to be tolerated.

There is no such verb form as *had ought; ought* alone is correct. Nor are there any such forms as *would of*, *had of*, etc.

QUESTIONS ON CHAPTER III

1. What are the simple tenses; the compound (perfect) tenses?
2. What does the past perfect tense denote? The future perfect?
3. What are the eight different simple forms of the verb *be?*
4. What three present tense forms have we for a verb? Illustrate.
5. Are verbs inflected for person? Number? Voice? Mood? Tense?
6. Explain the meaning of the italicized clause in Section 33.
7. Why are certain verb forms called *principal* parts?
8. Explain the "I have saw" error; the "I seen" error.
9. Is *be* transitive or intransitive? Can it take an object?
10. What is the test for *sit* and *set? Lay* and *lie?*
11. What errors in the use of *shall* and *will* are most common?
12. What is the general relation between *shall* and *should? Will* and *would?*
13. Can you write a possible last line for a fourth stanza of "Moods" (p. 55), which shall be indicative and negative?
14. Explain the principles governing the agreement of subject and predicate.

CHAPTER IV

PRONOUNS

57. Inflection of Pronouns. The personal pronouns are inflected more than nouns. Their inflection, however, consists more in the use of different words, than in variations of form.

EXAMPLES of inflection by the use of different words:
I—me we—us
EXAMPLE of inflection by variation of the same word:
he—him

Every student knows the pronoun forms through daily use, but many need their attention called to the principles violated by their errors.

58. Person. The primary distinction in personal pronouns is in the matter of person.

FIRST PERSON (*Person speaking*):
I, my[1], mine, me; we, our, ours, us
SECOND PERSON (*Person spoken to*):
You, your, yours
THIRD PERSON (*Person spoken of*):
He, his, him; she, her, hers; it, its; they, their, theirs, them

The only common error involving person occurs when some careless speaker uses second person *you* with third (or first) person *was*. A verb must agree with its subject in person (Section 54).

(*Incorrect*)	(*Correct*)
You was there, wasn't you?	You were there, weren't you?

A relative pronoun depends for its person on the word to which it refers—its antecedent.

EXAMPLES: (1) I who am, etc. (*Who* is first person.)
(2) You who are, etc. (*Who* is second person.)
(3) He who is, etc. (*Who* is third person.)

[1] The possessive forms are included in Sections 58 and 59 because they have been habitually associated with the other forms here placed with them. It should be noted, however, that the Joint Committee on Grammatical Nomenclature has made a special class of *possessive pronouns*, including *mine, ours, yours, his, hers, theirs, whose*; and classifies *my, our, your, his, her, its, their*, and *whose* as *possessive adjectives* when they modify substantives.

Sometimes, at first glance, *who* used in the first person may seem wrong, as in the following sentence:

It is for me, who am the loser, to decide.

This is correct, however, because *who* refers to *me*, first person, and *am* is the first person form of the verb.

The other common relative pronouns—*which* and *that*—are similarly of the person of their antecedents, but they do not change in form.

59. Number. The singular and plural forms of the personal pronouns are as follows:

Singular	*Plural*
I, my, mine,[1] me	we, our, ours, us
you, your, yours	you, your, yours
he, his, him she, her, hers it, its	they, their, theirs, them

Relative and interrogative pronouns are not inflected for number, but are in construction of the same number as their antecedents.

EXAMPLES: He who *is* afraid may stay (singular).
They who *are* afraid may stay (plural).

Who *is* the man you mean (singular)?
Who *are* the men you mean (plural)?

Most of the indefinite pronouns are singular, but some are plural.

Singular:

each, either, neither, another, much, one (and all compounds made from it, including *any one, every one, some one*, etc.), *aught, naught, anybody, everybody, nobody, anything* (and all similar combinations with *body* or *thing*)

Plural:

both, others, few, some, many, several

Sometimes singular; sometimes plural:

all, any, more, most, such

[1] See footnote on page 62.

Note particularly the list of singular indefinites, especially the combinations with *one* and *body*. When a personal pronoun refers to an indefinite antecedent, probably a majority of people forget the rule that *a pronoun must agree with its antecedent in number*. The trouble can be traced in many cases to a feeling for gender. You begin, "If any one has a knife, will—" Here you don't want to say *he*, since that seems to exclude the other sex. *She* would be as bad. So you compromise by finishing, "will *they* let me take it, please?" But *any one* is singular; *they* is plural. The pronoun does not agree with its antecedent in number.

The difficulty has led to several half-hearted attempts to coin new words. "Hiser" and "himer" for "his or her" and "him or her" have been suggested, to fill the need of singular forms that can serve either masculine or feminine gender. Yet such attempts are sure to fail.

We must, then, fall back on the forms of either *he* or *she*. Since *he* refers to man—meaning the race of man, both men and women—it is the logical form to use. Hence, "If any one here has a knife, will *he* please let me take it?" is the form in good use. And this applies to pronouns and possessive adjectives in reference to all the indefinites listed on page 63 as singular, including those made by the use of *one* and *body*.

Even *every one* and *everybody*, though they are collective and actually imply more than one person, are singular. You never think of saying, "Every one *were* there"; "Everybody *were* there." You instantly feel that *was* must go with *every one* and with *everybody*. Yet when you wish later to refer to the same word that you have instinctively felt to be singular, you say, nine times out of ten, "Every one *was* there with *their* golf clubs"; "Everybody *was* there as soon as *they* could come."

Singular indefinites, when used as adjectives instead of pronouns, and singular nouns used indefinitely, must be treated exactly like singular indefinite pronouns.

EXAMPLES: (1) *Each* boy must do *his* (not *their*) part.
(2) *A person* must be careful what *he says* (not *they say*).

EXERCISE 23

Use the correct word in each of the following sentences. Do you understand each case fully?

1. Is everybody through with (*his, their*) work?
2. Each of the pupils told (*his, their*) story differently.
3. England expects every man to do (*his, their*) duty.
4. The committee brought in (*their, its*) report.
5. Every one in the crowd had to look out for (*themselves, himself*).
6. Almost every one thought (*he, they*) knew the answer.
7. Neither Helen nor Fred has a right to do as (*he, they*) please(*s*).
8. Each of the girls went to (*their, her*) room(*s*).
9. Neither of the boys did (*his, their*) work well.
10. If a person were to go there Sunday (*they, he*) could see the crowd.

60. Gender. In the personal pronouns all three genders exist; but the forms are so universally known that they require no consideration here. The gender of relative and interrogative pronouns, however, requires brief treatment.

Who refers to a personal antecedent, either masculine or feminine.

EXAMPLES: The man *who* . . . .
The woman *who* . . . .

This is true also of *who* as an interrogative pronoun.

EXAMPLES: *Who* is that man?
Who is that woman?

Which refers now only to things and animals; that is, it is ordinarily neuter.

EXAMPLES: My pen, *which* my father gave me . . . .
The deer *which* I shot . . . .

Formerly *which* sometimes had reference to persons—"Our Father which art . . . ." As an interrogative it may now refer to persons—*Which* of the boys did you mean?

That may refer to persons or animals or things.

EXAMPLES: The man *that* I meant . . . .
The horse *that* ran away . . . .
The house *that* Jack built . . . .

61. Case of Pronouns. By far the greatest difficulties in the use of pronouns occur in relation to case. This is because case inflection has been more extensively preserved in the personal pronouns and in *who* than in any other English words. Note the following forms with great care, and be able to use instantly any desired form:

Nominative Case:							
I	you	he	she	it	we	they	who
Possessive Case (Possessive Adjectives or Pronouns)[1]:							
my	your	his	her	its	our	their	whose
mine	yours		hers		ours	theirs	
Objective Case (Accusative–Dative Case)[1]:							
me	you	him	her	it	us	them	whom

62. Nominative Uses. The nominative form of the pronoun should be used:

(a) When the pronoun is the subject of any form of a verb except the infinitive. (See Section 64e.)

EXAMPLE: *I* saw you toss the kites on high
And blow the birds about the sky. —*Stevenson*

The only common error here is the illiterate use of an objective form in a compound subject.

(*Incorrect*)	(*Correct*)
Him and *me* went over to Lake Street.	*He* and *I* went over to Lake Street.

(b) When it is a predicate pronoun after any form of a verb except the infinitive. (See Section 64e.)

EXAMPLE: It was *he* you saw across the street.

[1] In this table the terms possessive and objective are used because they have been practically universal in English grammar and because they represent most obviously the functions of the different forms. That is, the forms called possessive are those used to show possession, and when pronouns are used for objects they have the forms called objective. For the sake of uniformity of terms in all languages, however, the Joint Committee on Grammatical Nomenclature has recommended that the possessive forms be called, not the possessive case, but possessive adjectives or possessive pronouns, according to their use; and that the forms called objective above be called the accusative–dative case—the accusative being the case of the direct object in many languages and the dative the case of the indirect object.

EXAMPLE of possessive adjective: That is *my* book.
EXAMPLE of possessive pronoun: *Mine* is the book with the red cover.

A predicate pronoun should be as readily recognized as a predicate noun (see Section 7c). It occurs most often after some form of *be;* and it differs from an object in that it always means or refers to the same person or thing as the subject. It also agrees in case with the subject. It does not follow a verb that can have an object.

Yet perhaps no other rule in grammar is violated oftener than this. We hear "It's her," "I'm him," and "It is me[1]" more frequently than the correct forms. Incorrect expressions that have become a part of our daily speech can be avoided only by watchful effort. Practice saying "It is she," "I am he," "It is I," until it becomes instinctive for you to use the nominative forms for predicate pronouns.

(c) When the pronoun is in apposition with a nominative. A noun or pronoun that is added to explain the meaning of a preceding noun or pronoun is called an *appositive.* The two words are said to be in apposition.

EXAMPLES:

(1) Franklin, *the philosopher,* was born in Boston, in 1706.
(2) We, *John and I,* stayed that night in Charleston.

Appositives sometimes dull the sense of case. No one familiar with English would say, "Us want a party"; but when a noun is put in apposition with *us,* people sometimes forget that the pronoun is the subject and must be nominative.

(*Incorrect*)	(*Correct*)
Us girls want a party.	*We* girls want a party.

Likewise no one would say, "He went with we"; yet we often hear the following statement:

(*Incorrect*)	(*Correct*)
He went with *we* boys.	He went with *us* boys.

[1] Many excellent authorities on grammar recognize the use of *me* as a "quasi-nominative after the verb," because it has been very common in colloquial English. The most that can be said for "It is me," however, is that it is perhaps defensible in colloquial use as an idiomatic exception to an otherwise regular rule; but no ordinary student can afford to use it because of the risk that he will be thought ignorant. And the fact that "It is me" is not universally regarded as wrong constitutes no defense whatever for "It is her," "It is him," "It is them," etc.

63. Possessive Uses. The possessive forms of pronouns are mainly used as adjectives—i. e., to modify nouns or pronouns.

EXAMPLES: *my* book, *his* hat, *her* watch, *their* clothes.

Possessive forms may also be subjects, objects, etc.

EXAMPLES: (1) *Mine* was the largest apple.
(2) She lost *hers* yesterday.

There is no apostrophe in any possessive form of the personal pronouns.

(*Incorrect*)	(*Correct*)
The book was *her's*.	The book was *hers*.
That pencil is *your's*.	That pencil is *yours*.
The gray house is *our's*.	The gray house is *ours*.
The brown one is *their's*.	The brown one is *theirs*.
Some of *it's* windows are broken.	Some of *its* windows are broken.

The most frequent error related to the possessive forms of pronouns occurs in connection with the verb forms ending in *ing*, called *gerunds*. There are gerunds identical in form with all the participles except the past participle (the third principal part). These forms are as follows for *strike:*

	Active	Passive
Present:	striking	being struck
Perfect:	having struck[1]	having been struck[1]

The uses of the participle and the gerund are entirely different, however, for the former is a verbal adjective, while the latter is a verbal noun.

Now examine the sentence, "I heard of his having been struck." Why is *his* used and not *him?* Because *having been struck*, a gerund, is used as a noun with the preposition *of*. The sentence does not mean "I heard of him"; it means "I heard of the fact that he was struck." A noun cannot be modified by an objective (accusative–dative) pronoun, like *him;* the possessive, an adjective, is required.

[1] Called *past* and *phrasal past* in the Report of the Joint Committee on Grammatical Nomenclature.

The same principle applies when a form of a noun is the modifier of a gerund. The possessive (genitive) is necessary.

EXAMPLE: What do you think of *Tom's* winning that race?

EXERCISE 24

(a) Use the correct form in each of the following sentences. Give reasons.

1. What do you think of (*father's, father*) working so hard?
2. We had expected to hear of (*your, you*) startling the world with your invention.
3. I had not heard of (*his, him*) having been hurt.
4. Have you heard of (*Harry, Harry's*) losing his watch?
5. What do you think of (*me, my*) running for mayor?

(b) Are the following sentences correct?

1. His father objects to us helping them.
2. They insist on every student making a map.
3. I knew of his having lost his mind.
4. His falling in love with the maid is real comedy.
5. Have you heard of Mary and my failing to meet each other?
6. The coach saw him running.
7. The policeman saw him running.

64. Objective Uses. The objective (accusative–dative) form of the pronoun is used:

(a) When the pronoun is the direct object of a verb.

> We buried *him* darkly at dead of night,
> The sod with our bayonets turning.
> —"The Burial of Sir John Moore," *Wolfe*

Care is often needed when there is more than one object.

(*Incorrect*)	(*Correct*)
He saw Helen and *I*.	He saw Helen and *me*.

In any such sentence omit all objects but the pronoun, and the blunder will usually be evident.

(b) When the pronoun is used with a preposition to form a phrase.

To *him* who in the love of nature holds
Communion with her visible forms, she speaks
A various language.

—"Thanatopsis," *Bryant*

Be sure to discover all the words that go with the preposition.

(*Incorrect*)	(*Correct*)
(1) He did it for Charles and *I*.	(1) He did it for Charles and *me*.
(2) That can easily be done by you and *he*.	(2) That can easily be done by you and *him*.

To test this construction, omit one of the words following the preposition. "He did it for I" is instantly felt to be wrong. The nominatives, *I* and *he*, must be replaced by the objectives, *me* and *him*.

Be watchful as to what word goes with a preposition, even if it is some distance away.

Whom did you say the messenger gave the letter *to*?[1]

(c) When the pronoun is the indirect object of a verb.

"Give *us* a song," the soldiers cried,
The outer trenches guarding.

—"A Song of the Camp," *Bayard Taylor*

The same blunder mentioned in (a) and (b) occurs in this case also.

(*Incorrect*)	(*Correct*)
Give Harry and *I* the ball.	Give Harry and *me* the ball.

You would never think of saying, "Give *I* the ball." Why, then, "Give Harry and I"?

(d) When the pronoun is in apposition with a noun or another pronoun in the objective (accusative) case.

EXAMPLE: The broken will allowed the farm to pass to John—*him* who had been so unkind to his father.

[1] Some writers object to a preposition at the end of a sentence. Sometimes such a construction is awkward, but in many cases it is idiomatic and proper.

Him agrees with *John* in case, being in apposition with John.

A relative pronoun is never in apposition with its antecedent. It should never be argued that since the antecedent is nominative and the pronoun "means the same" as the antecedent, the pronoun should be nominative also.

EXAMPLE: It was I whom you saw. *I* is nominative; *whom* is the object of *saw*, hence objective.

(e) When the pronoun is the subject or object of an infinitive, or when it is the predicate pronoun after an infinitive.

EXAMPLES: (1) Mother wanted *me* to meet *him*.
(2) They thought *him* to be *me*.

Examine the first example carefully. *Me* is not the object of the verb *wanted*. Mother did not want *me:* she wanted a *meeting* to take place; she wanted *me to meet him*. *Me to meet him* is the object of *wanted*. It is an infinitive clause of which *me* is the subject and *him* the object. Both words are recognized at once as objective.

The second example is to be analyzed in the same way except that *to be* cannot have an object. *Me* in this case is a predicate pronoun after the infinitive, and is objective to agree with the subject of the infinitive.

Note that if we change the object clause so that it contains a finite verb (any verb of the indicative, imperative, or subjunctive mood) instead of an infinitive, the case of the pronouns must be changed thus:

They thought *he* was *I*.

Any form of *be*, then, which is between the subject and a predicate noun or pronoun, is preceded and followed by the same case. This rule applies, however, only when *be* is the main verb. In the sentence, "He was striking me," *was* is only a helping (auxiliary) verb; *strike* is the main verb, appearing here in the past progressive form (see Section 29). Hence *me* (objective) is not required to agree with *he* (nominative), but is in the regular form for the direct object.

Infinitive clauses used as the object are very common after the verb *let*, and are sometimes puzzling because after this verb the sign of the infinitive—*to*—is omitted.

EXAMPLE: Let us go.

Replace *let* with its synonym, *allow*, and it may be more evident that *go* is an infinitive.

Allow *us to go.*

People sometimes forget the proper case for pronouns in an infinitive clause and make errors like the following:

Let's you and I go to the post office.

Us (*let's* = *let us*) is the subject of the infinitive (*to*) *go;* hence it is objective. The other pronouns are in apposition with *us* and therefore should also be objective. The sentence should read:

Let's you and me go to the post office.

Some other verbs also may be followed by infinitive clauses without *to.*

EXAMPLES: (1) I bade *him go.*
(2) I saw *him go.*
(3) I heard *him go.*
(4) Have *him read the book.*[1]

EXERCISE 25

Which forms should be used in the following sentences? Explain your reasons each time. Repetition will do you no harm.

1. They decided to stop for my father and (*I*, *me*).
2. The recipients should be (*us*, *we*) and not (*them*, *they*) for (*we*, *us*) not (*them*, *they*) did the work.
3. The prize will be given to (*whoever*, *whomever*) proves himself most worthy.
4. With (*whoever*, *whomever*) serves his fellowmen I take my stand.
5. We agreed to allow (*she*, *her*) and Mary to stay a week.
6. The gifts are from (*we*, *us*) to you.

[1] In this last example the infinitive has an object.

7. I took (*he, him*) to be Harry.
8. (*Me, I*) and Harry won't go with (*those, them*) boys.
9. Let's you and (*I, me*) play ball. (Some writers object to *us* in this sentence; analyze it without the *us*.)
10. Miller sat between Charlie and (*I, me*), (*he, him*) (*who, whom*) (*we, us*) boys despised so heartily.
11. If I (*was, were*) (*he, him*), I would go.
12. This can easily be done by you and (*she, her*).
13. Teacher: "Will you recite?" Pupil: ("*Me?*" "*I?*")
14. The first time I saw Holt he reminded me of some one; I couldn't remember (*who, whom*).
15. And Clarence, (*who, whom*) Nell thought handsome, was refused a place.
16. (*Whom, who*) the man serves at heart, he is responsible to.
17. They thought I was (*he, him*).
18. The thought of leaving saddened her, and I must admit, although I did not let her know it, (*me, I*) too.
19. Although I protested, they were stronger than (*I, me*) and their advice prevailed. (See page 100.)
20. They made me suffer more than (*he, him*).

EXERCISE 26

Which form is correct in each of the following sentences?

1. They chose my brother and (*I, me*) to go as delegates.
2. A large fortune was inherited by (*her, she*) and her sister.
3. It was (*I, me*) (*who, whom*) you met yesterday.
4. His hand is against all (*who, whom*) he cannot call friend.
5. She is better loved than (*he, him*).
6. Let (*we, us*) girls have a party.
7. That Smith should say it, (*he, him*) of all men, is hardest to believe.
8. Lay on, Macduff, and damned be (*he, him*) who first cries, "Hold, enough!" —"Macbeth," *Shakspere*
9. (*Whom, who*) say men that I am? —*Bible*
10. (*Whom, who*) do you think the child likes best?
11. I pointed out the man (*who, whom*) I thought was in command.
12. He pointed out the one (*who, whom*) he took to be (*he, him*).
13. Let (*him, he*) that is without sin cast the first stone.

65. Miscellaneous Points about Pronouns.

(a) Distinguish between the demonstrative pronouns *this, that, these, those,* and the same words used as adjectives.

EXAMPLES: (a) *This* is my hat (pronoun).
(b) *That* man is a neighbor of mine (adjective).

Remember that *this* and *that* are singular, *these* and *those* are plural; hence it is a gross error to say *these kind, those sort,* etc. *This here* and *that there* are also bad blunders.

(b) The possessive of such forms as *somebody else* is preferably *somebody else's,* not *somebody's else.* The reason for this is the fact that, especially when the noun modified by the possessive immediately follows, it is less awkward to regard the whole expression as a sort of compound indefinite pronoun, with the sign of possession added at the end.

EXAMPLES: (1) He was acting on *some one else's* behalf.
(2) It is *nobody else's* business.

(c) The reflexive or intensive pronouns—the forms ending in *self*—cannot properly be used as subjects, or as objects of a verb or after a preposition unless a corresponding pronoun is the subject.

(*Incorrect*)	(*Correct*)
(1) *Myself* and wife were invited.	(1) My wife and *I* were invited.
(2) They invited *myself* and wife.	(2) They invited my wife and *me.*
(3) Did you hurt *you?*	(3) Did you hurt *yourself?*

The intensive pronouns may, however, be in apposition with a noun or a pronoun.

EXAMPLES: John *himself* was present.
I *myself* saw him do it.

There are no such words as *hisself* and *theirselves. Itself* is the proper form, not *its self.*

(d) *Each other* (as careful analysis of the parts will indicate) implies a reference to two persons or things; *one another,* to more than two.

(*Undesirable*)	(*Better*)
The three men despised *each other.*	The three men despised *one another.*
The two boys loved *one another.*	The two boys loved *each other.*

(e) Learn the difference between *aught,* meaning "anything," and *naught,* meaning "nothing." With these words is

sometimes confused the verb *ought*, which originally meant "owed" and is now used to express duty.

EXAMPLE: If he had done *aught* wrong, he *ought* to let *naught* stand in the way of apology.

(f) *The former* and *the latter* (which are sometimes classed as pronouns when used independently of nouns) should be employed only in comparing two persons or things. If more than two are being considered, use *first* and *last*, or *first, second, third*, etc.

(*Incorrect*)	(*Correct*)
I have read *Ivanhoe, The Talisman,* and *The Heart of Midlothian.* I like *the former* better.	I have read *Ivanhoe, The Talisman,* and *The Heart of Midlothian.* I like *the first* best.

EXERCISE 27

(a) Underscore adjectives and doubly underscore pronouns in the following sentences:

1. This is the first I have seen this year.
2. This fact does not appeal to those who hold these particular views.

(b) Which word group is correct in each of the following?

1. The duel[1] was abandoned, the combatants [watch your pronunciation] agreeing to apologize to (*each other, one another*).
2. The twins resemble (*each other, one another*).
3. This ticket will admit (*you and your partner, yourself and partner*).

(c) Are the following sentences correct? If not, correct them.

1. Nelson and Henderson left today for Little Rock and Memphis. The former will be visited first.
2. Leffler, who works for Wright & Browning, and his cousin Davis, of Miller & Co., returned to the latter's store before the detectives left.
3. They thought Stroup to be me.

QUESTIONS ON CHAPTER IV

1. Are pronouns inflected for person? Gender? Number? Case? Illustrate.

2. How do we determine the person and number of a relative pronoun?

[1] Notice the difference from *dual*.

3. Name ten indefinite pronouns.

4. Why is *they* improper when used to refer to *person* or *one?*

5. Is *us* or *girls* "object" of the preposition *to* in the following sentence, "He gave it to us girls"?

6. Do personal pronouns ever use the apostrophe to show possession? Do indefinite pronouns?

7. Is a possessive pronoun really a pronoun or is it an adjective?

8. What is the greatest danger in using a compound object consisting of two or more pronouns? (Sec. 64.)

9. Explain in your own words the first paragraph on page 71.

10. Is the subject of a verb always nominative?

11. Is the object of a verb or a preposition always objective?

12. What is the law for the use of *former* and *latter* and *first* and *last?*

CHAPTER V

ADJECTIVES AND ADVERBS

66. Position of Adjectives. An adjective modifies a noun or a pronoun. There are two common positions for adjectives:

(a) Near the noun or pronoun modified—usually just before it. Thus *gray* in the following couplet modifies the noun *trout.*

> Where the pools are *bright* and *deep,*
> Where the *gray* trout lies asleep.
> —"A Boy's Song," *James Hogg*

(b) In the predicate. What is the predicate in the first line above? What do the adjectives *bright* and *deep* describe? That is, what idea is made clearer by these words? Since these words are in the predicate, though they describe the noun *pools,* they are called predicate adjectives. (See Section 7d).

Be (see Section 28) is the verb most commonly followed by a predicate adjective, but many other verbs may be so followed.

EXAMPLES: become, seem, appear, look, sound, smell, taste, feel.

In general, a verb that can have a predicate noun can also have a predicate adjective.

EXAMPLES:	Predicate noun	Predicate adjective
	1. He was a *fisherman.*	1. He was *angry.*
	2. He became *president.*	2. He became *famous.*

67. Comparison of Adjectives. Adjectives are inflected in only one way—to show different degrees of quality or quantity. For instance, one thing may be *good,* another may be *better,* while a third may be *best.* This inflection is called comparison; the three degrees of comparison are *positive,* or the simple form, *comparative,* and *superlative.*

EXAMPLES:	Positive	Comparative	Superlative
	long	longer	longest
	fine	finer	finest
	lonely	lonelier	loneliest

This method of adding *er* and *est* (or *r* and *st* if the positive form ends in *e*), with change of a final *y* to *i* if necessary, applies regularly to monosyllables and sometimes to longer adjectives; but many words of two syllables and practically all words of more than two syllables seem too long if *er* or *est* is added. Consequently a second common method of comparison consists in preceding the positive form by *more* for the comparative degree, and by *most* for the superlative.

Examples:	Positive	Comparative	Superlative
	beautiful	more beautiful	most beautiful
	faithful	more faithful	most faithful

In many cases the choice between the first and the second methods of comparison is discretionary, based on euphony. Thus we find the following use by Coleridge: "The *faithfulest* of all the camp."

A few adjectives use a different root in comparison. These are all very common words, however, and a complete list is not necessary.

Examples:	Positive	Comparative	Superlative
	bad (ill, evil)	worse	worst
	good (well)	better	best
	little	less	least
	much (many)	more	most

68. Comparison of Adverbs. Adverbs are compared just like adjectives, except that the number adding *er* and *est* is much more limited than in the case of adjectives. These suffixes are not easily added to the most common adverbial ending, *ly;* so that *more* and *most* are used in the great majority of adverbial comparisons.

Examples:	Positive	Comparative	Superlative
	hard	harder	hardest
	suddenly	more suddenly	most suddenly

69. Difficulties Due to Inflection for Degree. Several important points depend upon the comparison of adjectives and adverbs.

(a) When only two persons, things, or ideas are being compared, we use the comparative form—the one ending in *er*.

EXAMPLES: (1) John is the *taller* of the boys.
(2) Of the horses the *darker* is the *better*.

Because of this rule it is often possible to indicate *two* without a direct statement. Thus in the examples above we know that only two boys are mentioned, and only two horses, though the word *two* does not occur. It is a bad error to use the superlative in relation to one of only two persons or things.

(b) Sometimes a lack of clear thinking causes absurdity in the completion of a comparison. Examine the following sentence:

(*Incorrect*)
The elephant is larger than any animal in the world.

Two inferences are possible from this statement: First, the elephant is an "animal in the world"; yet the elephant is *larger* than "any animal in the world." Therefore the elephant is larger than the elephant. Or, secondly, the elephant is not an "animal in the world." Both inferences, plainly, are nonsense. It would be correct, however, to say, "The elephant is larger than any animal in North America," because the elephant is not a native of North America. Obviously the error in the original sentence is to be corrected by inserting the word *other*.

(*Correct*)
The elephant is larger than any other animal in the world.

Notice that it is only in the comparative degree that this trouble arises. We do not say that the elephant "is the largest of all *other* animals," for the elephant is not a member of the "other animals" group. Neither do we say, "The elephant is the largest of *any* animal in the world"; if we wish to use the superlative, we simply say, "The elephant is the largest animal in the world."

(c) Beware of double comparison—by the use of both *er*

and *more*, or both *est* and *most*. Shakspere speaks of "the *most unkindest* cut," but this usage is not now sanctioned.

(*Incorrect*)	(*Correct*)
He is *less richer* than he was last year.	He is *less rich* than he was last year. He is *not so rich* as he was last year.

(d) There are certain adjectives and adverbs that in their positive forms really express superlative ideas, so that on careful analysis it seems illogical to compare them. Thus we can hardly speak of one *dead* person as *deader* than another, or a third as *deadest* of all. Or if a bucket is really *empty*, another bucket cannot be *emptier*. Other adjectives of similar character are:

unique	eternal	infinite	mortal
everlasting	matchless	universal	omnipotent

The natural tendency to compare is strong, however. Such adjectives as *round*, *square*, *straight*—strictly interpreted—would scarcely admit of comparison; yet one would not hesitate to say, "My apple is the *roundest* in the basket," or "This line is *straighter* than that." It is even proverbial to speak of some thing or person as "*deader* than a door-nail." One must be watchful to avoid absurdity, however. Often a comparison with *more nearly*, *most nearly*, will accurately express the meaning. Thus while there can hardly be degrees of *omnipotence*, one sovereign may be *more nearly omnipotent* than another.

EXERCISE 28

(a) Discuss the following questions (as to English, not fact):

1. Is God wiser than any man?
2. Is Rebecca (in *Ivanhoe*) sweeter than any character of fiction?
3. Is Clara Barton more noble (or nobler) than any character of fiction?
4. Is Charles the most favored of all the other contestants?
5. Is sentence 4 right even if we omit *other*? Why?

(b) Make all necessary corrections in the following sentences:

1. The rounder half of a clam shell is the smoothest.
2. His left shoe is best.
3. He bought the most expensive half.
4. England is the strongest sea power in the Triple Entente.
5. John is the tallest of the twins.
6. Washington was more sedate than any of our presidents.
7. I like candy better than anything.
8. God is most high—most omnipotent.
9. The bin was becoming more empty day by day.
10. Fred, Laura, and Mary Brown visited Somerfield Tuesday, the former being on his way to Cumberland.
11. June 22 is the longest day in the year.
12. Currants are better for jelly than any small fruit.

70. Adjective or Adverb. Sometimes it seems difficult to decide whether an adjective or an adverb should be used; but if the student can determine the modifier and the word that is being modified, he will have little trouble. If the word modified is a noun or a pronoun, use an adjective; otherwise, use an adverb.

EXAMPLES: (a) The rose is *sweet.*
(b) The ostrich runs *swiftly.*

In (a) *rose* evidently is the word modified, and since it is a noun we must use an adjective (here a predicate adjective). In (b) *runs* is modified; it is not a noun or a pronoun, but a verb—hence the adverb *swiftly.*

If all cases were as simple as the examples just given, there would be little trouble; but in such sentences as "The music sounds *sweet* (*sweetly*)" a question presents itself. Is the music sweet, or does it reach the hearer in a sweet manner—i. e., sweetly? Usually the sweetness is regarded as primarily a quality of the music, and the adjective is used. Yet a slight change in the sentence will place the emphasis on the manner in which the sound travels, and thereby dictate the use of an adverb. Most people have enjoyed distant music across the water, when doubtless the sweetness of the music is enhanced

by the way it reaches the hearer. That is, the sweetness is felt to be in part due to the sounding. Then *sounds* is the word modified and we have: "The music sounds *sweetly* across the water."

In general, verbs of the five senses (*look*, *feel*, *sound*, *taste*, and *smell*) and a few others, including *seem*, *appear*, and *stand*, are followed by adjectives.

EXAMPLES: (1) The rose smells *sweet*.
(2) The candy tastes *good*.
(3) They seem *happy*.
(4) Patriots stand *firm*.

In these cases, clearly, some form of *be* could be substituted as the verb without materially changing the meaning, showing unmistakably that predicate adjectives are called for. But when the same verbs place the emphasis on action, or the manner of acting, they are followed by adverbs.

EXAMPLES: (1) The dog *smelled suspiciously* at the stranger's boots.
(2) The blind man *feels skillfully* with his hands.
(3) The sailor *stands firmly* on the deck.

In these cases no form of *be* could be substituted as the verb without decided change of meaning. A handy rule, sufficiently exact for most occasions, is this: The verbs expressing the five senses are followed by adjectives unless they mean action.

EXERCISE 29

Examine the following sentences carefully and decide (a) whether both forms may be correct; (b) if so, what the differences in meaning are; (c) if only one form is correct, which one. Give reasons in every case.

1. She felt (*sick*, *sickly*).
2. He looked (*wretched*, *wretchedly*).
3. He feels (*gentle*, *gently*).
4. Will you help me? (*Sure*, *surely*).
5. I am (*near*, *nearly*) suffocated.
6. Do your work (*thorough*, *thoroughly*).
7. He looked up (*sick*, *sickly*).
8. He was hurt (*bad*, *badly*).

71. The "Flat Adverbs." While the great majority of adverbs that correspond to adjectives are formed by the addition of *ly* to the adjective form, many common words without the final *ly* are used as either adjectives or adverbs. In the latter use they are sometimes called "flat adverbs."

EXAMPLES: (1) Go *slow.* (3) Dig *deep.*
(2) Talk *louder.* (4) Look *quick.*

In spite of objections by purists who would like to see street signs read "Proceed slowly" rather than "Go slow," the "flat adverbs," because of their brevity and directness, are in many cases idiomatic in conversation and in business usage. The student should not assume that he may use either the "flat adverb" or the form in *ly* at will, however. It is better to err on the side of conventional correctness than to give an impression of carelessness in grammar by using a "flat adverb" that is not well established in idiomatic use. The following uses, however, are correct:

1. He studied *hard* till eleven o'clock.
2. He ran as *fast* as he could.
3. That is *easier* said than done. (The more formal adverb would be *more easily.*)
4. He sold his house *cheap.*
5. Strike as *low* as you can.
6. "Love me *little,* love me *long.*"

EXERCISE 30

Which of the following are correct? In which cases would you prefer other forms?

1. Trains move swifter than boats.
2. Talk louder, please. (*You* is understood to be the subject of the verb *talk.*)
3. I can do it easier than I could last year.
4. She sewed much faster than I.
5. The music sounds loud.
6. The trumpet sounds loud.
7. The vault was emptier after each trip.
8. The ships came in safe and sound.
9. He got the answer quick.
10. He was near dead.

72. Some Special Adjectives and Adverbs. In the following cases errors are very frequent:

(a) *Bad* and *badly*. *Bad* is in very common use in the sense of *ill* or *unwell*, or perhaps *uncomfortable*, or in almost any meaning implying an unpleasant condition, as illustrated in the following sentences:

1. She felt bad yesterday.
2. My back feels bad today.
3. I felt bad not to be able to go to the game.

These are colloquial uses and have often been criticized, but they are idiomatic and practically universal. The notion that such uses of the adjective *bad* are to be corrected by substituting the adverb *badly* is absurd, because in every such case the construction requires a predicate adjective, not an adverb at all. *He feels badly* cannot logically mean anything but that "He performs the act of feeling in a bad (or inefficient) manner."

(b) *Double negatives*. One negative for one idea is enough in English. Everybody knows what a gross error it is to say, "He *never* did *nothing* to *nobody*," yet there is much carelessness in this matter. Another form of the error occurs in connection with such words as *hardly*, *scarcely*, and *neither*.

(*Incorrect*)	(*Correct*)
(1) I *hadn't hardly* got there.	(1) I *had hardly* got there.
(2) I *couldn't* do it *neither*.	(2) I *couldn't* do it *either*.

The common expression, "Two negatives make an affirmative," is literally true in such combinations as *not impossible*, which means exactly the same thing as *possible*.

(c) *Good* and *well*. *Good* is an adjective; *well* is an adverb except when it means *in health*. It is then an adjective.

EXAMPLES: (1) He is a *good* man.
(2) But he has not been *well* for years (adjective).
(3) He manages to work *well*, however (adverb).

There is a colloquial use of *good*, mainly with the verb *feel*, that is the exact counterpart of the colloquial use of *bad;* as

in, "I felt good yesterday." This meaning is hardly so necessary or so well established as the corresponding use of *bad*, since it is easier to find a satisfactory substitute for *good*.

(d) *Kind o'* and *sort o'*. The use of these expressions as adverbs is a very crude colloquialism.

EXAMPLE: I feel *kind a'* (or *o'*) tired tonight, and it's *sort o'* chilly here.

The italicized words in such a sentence are exact equivalents of *rather* or *somewhat*—adverbs modifying *tired* and *chilly*. There is a correct use for *kind of* and *sort of*, but *kind* and *sort* are then nouns.

EXAMPLES: (1) Hydrox is a *kind of* water.
(2) He is the right *sort of* man.

The noun following *kind of* or *sort of* should not be modified by *a* or *an;* that is, we say, "I do not like that kind of girl," not "that kind of *a* girl." There could not be several kinds of *one* girl; the noun *girl* is used for the entire class.

(e) *Less* and *fewer*. *Less* is used for quantity, without regard to the number involved. *Fewer* is used when one thinks of the individuals making a group.

EXAMPLES: (1) The distance is *less* than forty miles.
(2) Not *fewer* than forty men called on him.

(f) *Most* and *almost*. *Most* is concerned with number or quantity; *almost* means *nearly*. Error often occurs because of the colloquial contraction of *almost* to *most*. Try substituting *nearly* for the word in question. If the sense permits the change, use *almost;* otherwise use *most*.

EXAMPLES: (1) I was *almost* (*nearly*) tired out.
(2) *Most* Americans care little for royalty.

(g) *Rarely* and *seldom* with *ever*. *Rarely ever*, *seldom ever*, and even *seldom or ever* are sometimes used when *rarely*, *seldom*,

and *seldom if ever* are meant. To avoid such errors it is only necessary to think a moment about what the words really mean.

(*Incorrect*)	(*Correct*)
He *rarely ever* comes to see us.	He *rarely* comes to see us.
I *seldom ever* get to New York.	I *seldom* get to New York.
She *seldom or ever* saw such a fine garden.	She *seldom, if ever,* saw such a fine garden.

(h) *Real* and *very*. *Very* is ordinarily an adverb. Sometimes *very* seems too strong a word, and *real* is used as an adverb in its place, though *real* is properly only an adjective.

(*Incorrect*)	(*Correct*)
I am *real* glad to hear it.	I am *very* glad to hear it.

Really is a perfectly good adverb; but "I am *really* glad to hear it" is not equivalent to "I am very glad to hear it."

(i) *Some* and *somewhat*. *Some* is an adjective or a pronoun in its ordinary uses; as an adverb in place of *somewhat* it is not accepted by careful speakers and writers.

(*Incorrect*)	(*Correct*)
He was *some* better yesterday.	He was *somewhat* better yesterday.

(j) *There* and *their*. *There* is an adverb; *their* is a possessive adjective, or the possessive form of the plural third-person pronoun. Confusion between these words is primarily a matter of spelling—or carelessness in spelling, for most pupils really know the difference. *There* may imply place.

EXAMPLE: He went *there* yesterday.

Or it may be used as a kind of spring-board for a sentence; this is called the *expletive* use.

EXAMPLE: *There* is said to be much coal in Alaska.

Their is always possessive and always used as an adjective.

(k) *Through* as an adjective. The use of *through* as a predicate adjective in such sentences as "I was through before noon," where the meaning is "I had finished before noon," is

colloquial only. But *through* is correctly used as an adjective in such expressions as "a through train."

(l) *Too, to,* and *two.* These three little words are the despair of the teacher. It matters not how many times they are explained; the pupil will write, "He was *to* tired." The best corrective is to look carefully at what you have written. *Too* is an adverb, meaning (a) more than enough or (b) also. *To* is a preposition. *Two* is a number—either noun or adjective.

EXAMPLES: (a) My mind *to* me a kingdom is,
Such present joys therein I find.—*Sir Edward Dyer*
(b) But such a tide as moving seems asleep,
Too full for sound or foam. —*Tennyson*
(c) I *too* would bear my part.

(m) *Where* adverbs. *Anywhere, everywhere, nowhere, somewhere* are a group of accepted adverbs. *Place* cannot be used instead of *where* in these words; but *place* as a noun may be modified by the adjectives *any, every, no,* or *some.* In the latter case, of course, the noun and the adjective will be distinct words.

EXAMPLES: I could not find him *anywhere.* (*Anyplace* would be wrong.)
There wasn't *any place* for me.
Somewhere the sun is shining.
I should like to find *some place* where I can rest.

EXERCISE 31

Choose the proper word for each of the following sentences, or in cases of error make the necessary corrections:

1. I can't write as (*well, good*) as you.
2. I had (*nowhere, noplace*) to go.
3. Does the dinner taste (*good, well*)?
4. It was a kind of a shame that you couldn't come.
5. I was kind of ashamed of myself.
6. I felt so badly about it that I cried.
7. There were not (*less, fewer*) than ten thousand people present.
8. The stops are (*less, fewer*) between Chicago and Omaha than between New York and Chicago.
9. She sang so (*bad, badly*) that I could hardly bear to listen.
10. He hadn't been (*good, well*) in health for months.

EXERCISE 32

(a) Complete the following sentences with either *most* or *almost:*

1. _____ of them came yesterday.
2. I was_____ sure they would come.
3. _____ every one believes he[1] could succeed as President.
4. _____ men have little chance to become President.

(b) Fill the blanks with *real* or *very:*

1. Is that a _____ diamond?
2. I like your new suit _____ well.
3. Those wax figures look _____.
4. We were _____ glad to find the garment trimmed in _____ point lace.

(c) Fill the blanks with *there* or *their:*

1. _____ are _____ hats in the hammock.
2. And _____ _____ horses stood, _____ reins under _____ feet.

(d) Fill the blanks with *to, too,* or *two.* After writing the exercise once, destroy the paper and write it again. Do not forget that the misuse of *to* or *too* is sure to call down the wrath of most employers.

1. _____ _____ him are _____ many.
2. They gave _____ _____ him _____.
3. Then _____ _____ is _____ many _____ one address.
4. He _____ came, from _____ _____ four p. m.
5. I see _____ _____ _____ a machine is _____ dangerous _____ the lives of the men entrusted _____ the _____ commanders.

QUESTIONS ON CHAPTER V

1. Adjectives occur in what two positions in a sentence?
2. Why are adjectives compared?
3. What two general methods of comparison are in use?
4. When should you use *taller? Tallest?*

[1] Resist any tendency to use *they.*

5. Are pickles sourer than anything?

6. How does the adverb usually differ in form from the adjective?

7. We should not say "kind of an apple." Why? (See p. 85.)

8. What is the distinction between *less* and *fewer*? *Real* and *very*? *Good* and *well*?

9. Is *nearly* a synonym for *most* or for *almost*?

10. Is *anyplace* an accepted word? What would you substitute for it?

CHAPTER VI

PREPOSITIONS AND CONJUNCTIONS

73. Definition of Preposition. The word preposition is made of *pre* and *positus*. These parts are found, respectively, in *prefix* and *position*. Evidently they mean *placed before*. A preposition, accordingly, is a word usually "placed before" a noun or pronoun (or some word used as such) to show a relation of that noun or pronoun with some other word. A preposition is said to "govern," grammatically, the noun or pronoun taken with it, and with that noun or pronoun it forms a phrase.

To, with, from, of, upon, are common prepositions. Counting such combinations as *according to, in regard to, on account of,* etc., which may be called compound prepositions, there are about a hundred prepositions in common use in English. They are of great importance for several reasons. One of these is the extent to which English has lost its inflections; relations shown in many other languages by inflectional means must be indicated in English by a careful choice of prepositions. Again, a large part of the trouble with English idiom is due to a failure to understand the exact uses of prepositions.

Prepositions are not inflected. Nouns and pronouns governed by prepositions, however, are objective (accusative).

74. Prepositions Sometimes Confused. The following pairs of prepositions often cause trouble because people fail to understand how they differ in meaning:

(a) *At* and *to*. *At* implies a fixed position; *to* implies motion. Thus, "He's not *to* home," "When I was *to* school," are very bad errors. *At* should replace *to*.

(b) *Between* and *among*. *Between* is used in relation to *two* persons or things; *among* in relation to more than two.

EXAMPLES: Racine is *between* Chicago and Milwaukee. *Among* the cities of Wisconsin it is noted for manufacturing.

A careful use of these two prepositions will sometimes enable a writer or speaker to reduce the number of his words in expressing an idea. For example, what word can be omitted from the following sentence without any loss?

She divided the apples between the two boys.

In the following sentence what do you know as to the number of the heirs?

The property was divided among the heirs.

Avoid the following types of error:

(1) Drink a glass of water between each meal.
(2) There is an aisle between each row.

Say "after each meal" or "between meals," and "between the rows."

(c) *By* and *to*. "I went *by* the post office" is sometimes heard when "*to* the post office" is meant. *By* is incorrect unless *past* is meant.

(d) *In* and *into*. *In* implies a fixed position; *into* implies entrance. Thus the difference between these words resembles that between *at* and *to*. For example, "He walked into the room" means that he entered it from outside; while "He walked in the room" implies that he was already in the room and simply walked about in it. One gets *into* (not *in*) trouble.

(e) *Onto* and *upon*. *Onto* has been formed on the model of *into* and is in very common colloquial use, but most careful writers prefer to avoid it. Usually *on* or *upon* may take its place. *On to* (two words) may be correct.

EXAMPLE: We moved on to Hastings.

In this case, however, *on* is an adverb modifying *moved*, and the preposition is *to*.

EXERCISE 33

(a) Fill the blanks below with *in* or *into:*

1. He put his hat _____ the box.
2. He found his hat _____ the box.
3. "_____each life some rain must fall."

4. High over the quiet[1] city a single airplane drew _____ sight.
5. The balloon came down _____ a field of growing corn.
6. The great mine elevator sank silently _____ the earth and was gone.
7. Let me live _____ my house by the side of the road
   And be a friend to man. —*Sam Walter Foss*

(b) Correct errors in the following sentences:

1. Between you and I and the gatepost, I don't believe that tale.
2. Were you to the ball game yesterday?
3. Between each row of corn they planted pumpkins.
4. I went in the house and got a sandwich.
5. He climbed onto the roof and got the ball.
6. Mother divided the orange between her three children.

75. Idiomatic Use of Prepositions. Many errors are due to the use of wrong prepositions. Often there is no reason other than custom for a particular combination with a preposition, so that one simply has to "get the feel" of what is right. Foreign-born students usually need to learn each idiom separately. The following list of correct uses of prepositions with various common words is based on actual errors made by students in composition:

accompany —He was accompanied *by* (not *with*) his two children.
accord —His views accord *with* (not *to*) mine (or, are in accordance with mine).
acquit —He was acquitted *of* (not *from*) the crime.
advantage —John had an advantage *over* James (or, took advantage *of* him).
agree —I agree *with* him. I agree *to* his proposal.
arrive —She arrived *at* (or *in;* not *to*) Chicago yesterday.
back —Put it *behind* (not *in back of*) the desk. *In front of* is accepted as a sort of compound preposition, but *in back of* is a bad error. *Back of* is in colloquial use, however.
bestow —Parliament bestowed the crown *upon* (or *on;* not *to*) the dead king's nephew.
blame —He blames me *for* it; or, He lays the blame *on* me. The common expression *blames it on* is inexcusable.
characteristic—Tony had the fiery temper characteristic *of* (not *to*) Sicilians.

[1] Pupils often confuse *quiet* and *quite*. Do you?

charge —He was charged *with* (not *of*) this message. He was charged *for* ten pounds of sugar.

comment —I commented favorably *on* (not *of*) the book.

comply —I wish to comply *with* (not *to*) your desires.

confer —The emperor conferred a title *on* his aide-de-camp. He conferred *with* his ministers before acting.

confide —Because I confide *in* you (have confidence in you), I am going to confide my secret *to* you.

connect —The engine is connected *with* (not *to*) the car.

contrast —Black contrasts *with* (is in contrast with) white.

customary —The practice is customary *with* (or *among;* not *to*) merchants.

deal —I deal *with* John Smith, who deals *in* groceries.

dependent —Children are dependent *on* their parents, but later become independent *of* them.

die —He died *of* (better than *with* or *from*) consumption.

differ, different —I differ *with* you in opinion because I differ *from* you in character. I am very different *from* you. *Different than* is a very bad blunder, for *than* is not a preposition.

due —"My mistake was due to a misunderstanding" is a correct sentence, in which *due* is a predicate adjective. "Due to a misunderstanding I made a mistake" is wrong, because here *due to* is improperly used as a compound preposition meaning *because of* or *owing to.*

employ —She is employed *by* Richard Roe *in* his office *at* a salary of $15 a week. She is *in* the employ *of* Mr. Roe.

familiar —I am familiar *with* (not *of*) these facts.

give —He gave his time *to* (not *in*) writing.

glad —I am glad *of* it. Or, I am glad *at* the news.

hindrance —A hindrance *to* (not *in*) one's progress.

independent —See *dependent* above.

insight —Shakspere had wonderful insight *into* (not *in* or *of*) character.

listen —Listen *to* (not *at*) him. One may also listen *for* something one expects to hear.

live —I live *in* New York *at* Broadway and 118th street.

mention —I made mention *of* (not *on*) it. Or, more briefly, I mentioned it.

need —I am not in need *of* (not *for*) anything.

part —He parted *from* his parents in tears, but he refused to part *with* his legacy.

plan	—I planned *for* (not *on*) a long journey.
revenge	—He wished to be revenged *on* (not *to*) all his enemies.
search	—The miner searched *for* gold (or, was in search *of* gold).
secret	—The secret *of* (not *to*) success is confidence.
separation	—Byron's separation *from* (not *with*) his wife embittered him.
set out	—We then set out *for* (not *to*) Italy.
sick	—I am sick *with* (not *of*) the grippe. But *sick of it* is correct if the meaning is *disgusted with it.*
similar	—This is similar *to* (not *with*) that.
smile	—She smiled *at* (not *to*) the captain.
student	—He was a student *of* chemistry *in* (or *at*) Amherst College.
surprise	—I was surprised *at* (not *of*) her absence.
surround	—He was surrounded *by* (not *with*) a mob.
treatment	—His harsh treatment *of* (not *to*) his brother caused the trouble.
wait	—I'll wait *for* (not *on*) you. (I am not your servant.) But a servant waits *on* his master.

76. Redundant Prepositions. There is a marked tendency to heap up prepositions needlessly. Sometimes a particular redundant preposition may be regarded as allowed by idiom; but on the principle of saving useless words—a very important principle for successful business—it is usually desirable to omit such needless words as are illustrated below:

(*Incorrect*)	(*Correct*)
(1) I went *to* home. (I went *to my home* would be correct, however.)	(1) I went home. (*Home* is an adverb here; the construction does not admit a preposition.)
(2) Keep *off of* the grass.	(2) Keep *off* the grass.
(3) I don't remember *of* hearing it.	(3) I don't remember hearing it.
(4) He would not accept *of* our hospitality.	(4) He would not accept our hospitality.
(5) Taste *of* this pie.	(5) Taste this pie.
(6) Put it *inside of* the room.	(6) Put it *inside* the room. (When *inside* is a noun, however, *of* is required; e. g., "The Inside of the Cup.")

A good many prepositions are also adverbs, and are much used unnecessarily in their adverbial sense. *Up* is a particularly common offender in this way, being used needlessly with a great many verbs. Anyone interested in saving time for himself or his employer may profitably consider whether the italicized words really add anything in such combinations as the following: eat *up*, burn *up* (sometimes *down*), save *up*, settle *up*, finish *up*, open *up*, rest *up*, rose *up*, etc. In the following cases the italicized words are superfluous:

(1) It is harder than you think *for*.
(2) He will continue *on*.
(3) Where is my hat *at*?
(4) Where have you been *to*?

An opposite error occurs in a few cases where a preposition is really needed.

(*Incorrect*)	*Correct*
1. That book is no use. (*Use* cannot be a predicate noun identical with *book*.)	1. That book is *of* no use.
2. Were you home yesterday?	2. Were you *at* home yesterday?
3. I had only a couple hours.	3. I had only a couple *of* hours (or, better, *two hours*).

EXERCISE 34

Fill the blanks in the following sentences with prepositions:

1. I was _____ the opera last night.
2. The word *ingenious* is different _____ the word *ingenuous*.
3. The next day we set out _____ Washington.
4. Go in. I'll wait _____ you.
5. This light is connected _____ the regular city service.
6. Many thousands of people die yearly _____ consumption.
7. When we arrived _____ New York, the Mauretania was already _____ port.
8. She was very different _____ her sister.
9. My father was very angry _____ me.
10. We parted _____ the Browns _____ Naples.
11. He devoted his leisure _____ golfing.
12. I cannot comply _____ your wishes.

77. Definition of Conjunctions. Conjunctions, as the word itself suggests, join something. They may join (a) words or (b) groups of words.

EXAMPLE of (a): Washington *and* Hamilton were friends.
EXAMPLES of (b): 1. The canoe floated under the bridge *and* down the river.
2. I paddled cautiously *because* the water was deep.

Groups of words, of course, are either phrases (as in example 1) or clauses (as in 2). In the latter sentence, *because* connects two statements. What are they?

Conjunctions are not inflected.

78. Kinds of Conjunctions. In matters of sentence structure and punctuation, it is important to know the two classes of conjunctions, and to learn to distinguish them from adverbs. Conjunctions are *coördinating* or *subordinating*.

(a) Coördinating conjunctions connect words of equal rank in the sentence, phrases of equal rank, or clauses of equal rank.

EXAMPLES: (a) John *and* Mary went (connecting words).
(b) They went across the bridge *and* through the field (connecting phrases).
(c) John turned up his coat collar, *but* the wind chilled him (connecting clauses).

(b) Subordinating conjunctions connect subordinate clauses with principal clauses. *Because*, in example (b) 2, Section **77**, is a subordinating conjunction. Common subordinating conjunctions are as follows:

(a) Denoting time: after, before, since, till (until), when, while, as long as, as soon as.
(b) Denoting condition or concession: although (though), if, unless, whether.
(c) Denoting cause or reason: as, because, for, since.
(d) Denoting purpose or result: lest, so that, that, in order that.
(e) Denoting comparison: as if, as though, than.[1]

[1] This list ignores the distinction sometimes made in grammars between subordinating conjunctions and relative (or conjunctive) adverbs, because there is no practical advantage in making such a distinction. *For* is sometimes classed with coördinating conjunctions, but seems subordinating in the sense mentioned in (c).

Students will be wise to distinguish carefully between the subordinating conjunctions in the foregoing list and the following words:

accordingly	hence	moreover	therefore
also	however	nevertheless	too
besides	indeed	so	
consequently	likewise	then	

further, furthermore (in the sense of moreover)

These words are usually adverbs; they indicate some thought relation between statements, but they do not express grammatical connection between clauses as the subordinating conjunctions do. The distinction is of value mainly in punctuation. A true subordinating conjunction is preceded by a comma or possibly by no punctuation at all (see Sections 92 and 97); the words in the above list require a semicolon or some connective.

EXAMPLES:

(a) He walked slowly, *since* the meeting was not to begin for an hour. (*Since* is a conjunction.)

(b) The meeting was not to begin for an hour; *hence* he walked slowly. (*Hence* is an adverb. Inserting *and* before *hence* would make the semicolon needless.)

A very large percentage of sentence errors (see Section 10) occur through placing only a comma before one of the words in the list above.

The commonest offender in the list is *so* (varied occasionally by *consequently* and *therefore*), which students are inclined to use loosely for almost any sort of connection between thoughts. Sometimes *so that*, a legitimate subordinating conjunction of purpose or result, is meant and may be substituted; but more often the meaning really is that the preceding statement is a reason for the following statement. In such a case it is frequently better to change the construction, making the first statement dependent by the use of *since* or *as* or *because*, and omitting *so*. Thus, "It rained, so we did not go," would be avoided by any careful writer except in quoting simple con-

versation, and even then a semicolon would probably replace the comma (see Section 97). This sentence may be varied in several ways, as follows:

As it rained, we did not go.
We did not go, because it rained.
It rained, and so we did not go.
It rained, so that we did not go.

In most cases students can profitably adopt one of these ways of avoiding the use of *so* as a conjunction.

(c) Certain conjunctions are used idiomatically in pairs, and are accordingly called *correlative* conjunctions. The pairs in most common use are:

either—or
neither—nor
whether—or
not only—but also
both—and
as well—as
at once (alike)—and

Some of the words before the dashes, taken alone, are strictly adverbs; it is only as part of the pair that they are classed with conjunctions. Two important cautions are desirable in relation to correlatives:

1. *Neither* should always be followed by *nor*—never by *or*.

2. The construction following the second correlative should be like the construction following the first.

(*Bad*)	(*Good*)
(1) He was not only surprised, but his brother was also.	(1) Not only was he surprised, but his brother was also.
(2) He either came late or not at all.	(2) He came either late or not at all.

In the first example in the left column, a whole clause follows *but*, though there has been only one word after *not only*. "He was not only surprised but indignant" would be proper, but when a complete assertion follows one balanced member, a complete assertion should also follow the other.

79. Notes on Conjunctions. The work of conjunctions is to indicate the exact relations between words, phrases, and clauses, and they are therefore exceedingly important. Try in

the blank each word in the list below and note the variations in meaning that result:

_____ he drove fast, a wreck occurred.

although	because	before	after
when	whenever	if	

A number of words may be either prepositions or subordinating conjunctions. It is easy to decide which they are, however, because when subordinating conjunctions they must be followed by a subject and a predicate.

EXAMPLES: (a) He went for the doctor.
(b) He went, for it was very urgent.

In (a) *for* is a preposition, showing the relation between the noun *doctor* and the verb *went*, and forming an adverbial phrase. In (b) it is a conjunction, because it is followed by a clause of which *it* is the subject and *was very urgent* is the predicate. Some other words that may similarly be either prepositions or conjunctions are *after*, *before*, *since*, *till*, and *until*.

Difficulties and errors are frequent in the following cases:

(a) *And* ought to connect words or groups of words of equal rank. It does not do this in such colloquial sentences as "Try *and* come," "Be sure *and* vote for me." The real meaning of these sentences is, "Try *to* come," "Be sure *to* vote for me." The substitution of *and* for *to* in cases like these is very common in conversation, but careful writers usually avoid it.

(b) *Except* and *without*, in present use, are prepositions; *unless* is a conjunction. Formerly the first two words also were in use as conjunctions, with about the same meaning as *unless;* as in this example from Psalms, "Except the Lord build the house, they labor in vain that build it." Such usage sounds antiquated now and students should avoid it.

EXAMPLES:

(Incorrect)	*(Correct)*
(1) We cannot have our party *without* it stops raining.	(1) We cannot have our party *unless* it stops raining.
(2) He had no friends *except* Tom might be so considered.	(2) He had no friends *unless* Tom might be so considered.

(c) *If* and *whether*. Do not use *if* in the place of *whether* in such a sentence as "I do not know *if* I can go." *Whether* is preferable here and *or not* may be added, if desired, to show an alternative. "I can go if he does" is perfectly correct, however.

(d) *Like* as a conjunction. The misuse of *like* as a conjunction, in place of *as* or *as if* or *as though*, is very common in some parts of the United States. Yet no blunder is more likely to brand one in the eyes of those who are careful.

EXAMPLES:

(*Incorrect*)	(*Correct*)
(1) It looks *like* it would rain.	(1) It looks *as if* it would rain.
(2) I wish you could play *like* your sister does.	(2) I wish you could play *as* your sister does.

Probably some of the confusion in this matter is due to the fact that in example 2 (incorrect), *like* would be perfectly proper if *does* were omitted. In "I wish you could play like your sister," *like* performs the office of a preposition. But it has not been accepted by careful writers and speakers as a conjunction.

(e) *Than* is a conjunction. For this reason we cannot say, "I am taller than him," making it a preposition followed by the objective (accusative) form *him*. We must say, "I am taller than he (is)." "I chose her rather than him" is correct, however; not because *than* is a preposition, but because *him* is the object in the elliptical second clause, just as *her* is the object in the first clause. In other words, this sentence, fully expressed, means, "I chose her rather than (I chose) him."

(f) *As . . . . as* and *so . . . . as*. In a positive comparison we use *as . . . . as*.

EXAMPLE: Cleveland is *as* large *as* Cincinnati.

In a negative comparison we use *so . . . . as*.

EXAMPLE: Chicago is not *so* large *as* New York.

EXERCISE 35

(a) Insert *except* or *without* or *unless* in the blanks below:

1. One cannot win in the business field _____ by making a careful study of each detail.
2. They all went fishing _____ John.

3. He never went _____ his coat _____ in warm weather.
4. One cannot hope to get more pay for his work _____ he does more work for his pay.
5. _____ when the editor accepts manuscripts, the writer _____ a previous understanding does not hear from his paper _____ he sends return postage.

(b) Make whatever improvements you can in the connectives of the following sentences:

1. I don't know if I can go or not.
2. Your instructions are not clear and I failed to get the answer. (Try rearrangement with *because*.)
3. Do not decrease the time of exposure; cut down the light. (What word after the semicolon would help the sense?)
4. One should dress neatly. He should not be fastidious. (What word would connect these two sentences to advantage?)
5. He was hungry and he stole a loaf of bread.
6. It looks like I'd have to try again.
7. Let us try and find out what is good.

EXERCISE 36

What conjunction would you use in each of the following sentences? List the conjunctions as coördinating and subordinating.

1. He wore a heavy coat _____ the day was warm.
2. He walked slowly _____ he were lame.
3. He came in suddenly _____ we had time to warn the family.
4. He left a dark mark _____ he put his paws.
5. They paid their bills _____ they had the money.
6. Mother put up lunch _____ I got the car ready.
7. Father bought a hundred-dollar bond _____ I bought a fifty.
8. He will be here on time _____ the train is late.
9. John must come this way now _____ the bridge is out at Dana.
10. We hurried along _____ it was growing late.
11. Cider vinegar is not _____ strong _____ distilled vinegar.
12. I wish I could skate _____ Mary can.
13. I feel that John knows more _____ Tom does.

EXERCISE 37

A. Which of the following sentences need semicolons before the italicized words? (Read again Section 78b.)

1. He came slowly through the hall *as though* nothing had happened.
2. He has a cold *besides* I feel the day is too raw.
3. He was not well *therefore* his mother kept him at home.
4. He had no small change *so* he passed the beggar by.
5. He was dismissed *because* he was not able to carry his work.

B. Choose the correct word in italics in each of the following sentences.

1. I do not know (*if, whether*) he doesn't.
2. I do not know (*if, whether*) he knows.
3. Nobody else can yell (*like, as*) him.
4. Nobody else can yell (*like, as*) he does.
5. I think you can draw better than (*he, him*).
6. Be sure (*to, and*) take your time.

QUESTIONS ON CHAPTER VI

1. Why is the English preposition so important an element in the language?

2. What is the distinction between *between* and *among? In* and *into?*

3. Without actually expressing number how can you indicate it by the use of *between* and *among? Longer* and *longest? Each other* and *one another?*

4. Why is "between each row" illogical? What is a better statement?

5. Can you use the italicized words in Section 75 with the proper prepositions? Try it.

6. What is redundancy? When is a word superfluous?

7. How can you make the connecting word (conjunction) do a great deal of the work of the sentence? (Sec. 79.)

8. What is the proper punctuation mark between the members of a compound sentence when no conjunction is employed?

9. What is the distinction between *except* and *without? If* and *whether? Like* and *as if?* Is "than him" good English? Why?

CHAPTER VII

ERRORS THAT CAUSE OBSCURITY

80. The Need of Clearness. The first purpose of speech or writing is, of course, the transmission of thought. But not all communications accomplish this end. What is the meaning of the following sentence?

John told Charlie that his books were in his locker.

Clearly it may mean several things. It may mean that John's books were in his own locker; that they were in Charlie's locker; that Charlie's books were in Charlie's locker; or that they were in John's locker. This sentence, therefore, is useless. It is not clear.

What two meanings can you get from the following sentence?

We were in danger of being killed more than once.

Of course there is no danger of a real misunderstanding of this sentence; the worst that can happen is a laugh at the expense of the speaker. But it is not to one's credit to be an unconscious humorist.

It is very necessary that a writer read over what he has written before he considers his task complete. Often small errors of the careless kind slip in—perhaps the spelling of *off* with one *f*, or the omission of *a* or *the*—omissions which leave the reader uncertain as to the meaning. Obscurities sometimes result from a failure to make the first and last parts of a sentence agree in form or sense, owing in most cases to the superior speed of the mind over the hand. Clear, precise English is not easily written. It is often necessary to recast sentences and paragraphs to make sure that there is no possibility of a misunderstanding.

The preceding chapters have dealt with the fundamental laws of the sentence and the parts of speech. The following

sections will single out for special attention a number of common errors that result in obscurity.

81. Misplaced Words, Phrases, or Clauses. The second bad sentence in the previous section illustrates the principle that modifiers should usually be placed as near as possible to the words they modify. Some very absurd statements result from misplaced words. Why are the following sentences ambiguous? Explain the change of position of the modifiers necessary to correct the trouble.

1. Wanted: Girls to sew buttons on the 8th floor.
2. I saw a man digging a well with a large nose.

Be especially careful to place the adverb near the word it modifies. Note the error in the following sentence:

(*Incorrect*)	(*Correct*)
It is the largest fish I almost ever caught. (I "almost caught" it.)	It is almost the largest fish I ever caught.

EXERCISE 38

Correct the following sentences, giving reasons for each correction:

1. I planned to have my suit pressed every day this week.
2. We hurriedly packed our tents as soon as the sun rose and cooked our breakfast.
3. Ericksen is to be tried for carrying concealed weapons on Friday.
4. Wanted: An attendant for an old lady who can walk rapidly.
5. He was untruthful; he even lied to his mother.
6. I should not pay for two meals; I only ate my breakfast.
7. She was the prettiest girl I almost ever met.
8. All the team were not present.
9. He was an ex-Italian banker.

Are you sure that you have the feeling of error when you read the foregoing sentences? It is not enough that you see the error; you must have a feeling akin to intuition that "It was the best apple I almost ever ate" is really something very different from the idea you had in mind.

82. Understood Words. To save words and avoid repetition, we often omit part of one construction that corresponds to another construction in the sentence. Thus we may have, for instance, one object for two prepositions, or one participle completing two verbs.

EXAMPLES:

(1) John *was going to*, and Charlie *returning from* town.
(2) We *are* and *shall be going* to church each week.

In the first example *town* is the object of both *to* and *from*. In the second, *are going* and *shall be going* are the full forms, but to avoid repetition of sound and to save words we omit the first *going*.

Sometimes, however, the word following one construction will not logically complete the other.

(Incorrect)	*(Correct)*
We have and will continue to defy him.	We have defied and will continue to defy him.

Defied is required to complete the first verb; *to defy*, the second; obviously *to defy* at the end of the sentence will not supply the word *defied* needed to complete *have*.

Why is the following ambiguous? Are you sure that the reader will "understand" the same words you have in mind? Correct it in two different ways.

She blames me more than you.

One very common type of sentence in which an "understood" word needs to be supplied is of this sort:

John is as tall, if not taller, than Frank.

The words *as tall* require another *as; than* does not properly complete the construction. In many cases sentences like this are less awkward if the first comparison is completed and the second left incomplete, thus:

John is as tall as Frank, if not taller.

EXERCISE 39

Correct the following. Take your time to allow the feeling of error to develop. Be careful to supply any word needed, but not found associated with a similar construction in the sentence.

1. Cleveland is as large, if not larger, than Cincinnati.
2. He can do better or at least as well as John.
3. He has already, or if not, will soon go.
4. Whether he was going or returning from town I did not hear.
5. They will pay me more than you.
6. Nashville is nearer Kansas City than Chicago.
7. I have always, and I hope always will, tell my mother the truth.
8. Dishonesty never has and never will dominate Americans.
9. I have never, and never will, defend the devil. —*Ingersoll*
10. He sat on the wagon, loaded with beer.

83. Omission of *a* and *the*. *A* and *an* originally meant *one*. They are related to the German *ein*, meaning one. This explains the idiom of the Pennsylvania Dutch, "It's one fine day," "She's one fine girl." Fewer errors would occur in speech and writing if we kept the idea of *one* more in mind.

"He employed a bookkeeper and stenographer" contains but one *a*; hence one person was employed for the two duties.

"He employed a bookkeeper and a stenographer" clearly has two *ones* in view.

"A black and white dog, a black, and a white dog," mentions three dogs.

Similarly it may be necessary to repeat *the* in order to indicate definitely the number of persons or things meant.

EXAMPLES: The physician and surgeon for the railroad (ambiguous; it literally means but one person).
The physician and the surgeon for the railroad (two persons unmistakably designated).

In cases where there could be no doubt as to the meaning, however, the second article may be omitted.

EXAMPLE: The father and mother of the boy.

EXERCISE 40

A. Study the following word groups. Exactly what do they mean? How would you write the plural of sentence 5? Of sentence 6?

1. A black and white dog.
2. A black and a white dog.
3. The black and white dogs.
4. The black and the white dogs.
5. The secretary and treasurer.
6. The secretary and the treasurer.

B. Are the following statements clear? Why?

7. Found: A pair of silk ladies' gloves.
8. Tell me how old Mrs. Anderson is.
9. He wanted common sense.
10. I can't find one of my books.
11. For though they sing nicely, they cannot like thee.

—"The Gentle Shepherd"

84. Dangling Participial Constructions. What is called the "dangling" (or "loose" or "hanging") participle is a very fruitful source of misunderstanding or absurdity.

EXAMPLE: Coming up the street the postoffice was seen.

A participle ordinarily modifies the nearest noun or pronoun that it is possible for it to modify. When a participle comes at the beginning of a sentence, we generally understand it to modify the subject of the sentence. But in the above example *the postoffice* is the subject; the sentence really says the postoffice was coming up the street!

The cause of most errors of this kind is a change in the "point of view" of the sentence. One may see an action from at least two positions: (a) as one of the actors; (b) as a witness, merely. For instance, a soldier may describe a battle in which he fought; or the same battle may be described by a watcher on the hills. The soldier would write, "We marched into

battle." The watcher might say, "The men were seen advancing." The first sentence is active; the second is passive. The point of view is entirely different. Amateur writers must realize with Mrs. Wiggs that they "can't be comin' and goin' at the same time." In other words, they can't be in and out of an action at the same time.

"Coming up the street" is from the point of view of the one walking. It is in the active construction; i.e., the subject (it should be *we* or *I*) is the doer of the action. "The postoffice was seen" is from the point of view of an observer who had no part in "coming up the street." The subject, *postoffice*, is the receiver of the action. The construction is passive. There has been a change in construction from the active to the passive within one sentence. Such a change in the general plan of construction within a sentence is almost sure to be bad.

This error is not confined to participial constructions. Note the following sentences:

1. On cranking the machine it refused to go.
2. In an agony of terror the door was burst open.
3. Although a great liar, we were forced to believe him.

In sentence 1 *cranking* is not a participle, but a gerund (see Section 63) because, with its object, it is used in a phrase with the preposition *on*. We expect a gerund, like a participle, to refer to the nearest noun or pronoun or to the subject of the sentence. Example 1 is grammatically constructed so as to suggest that the machine cranked itself.

In examples 2 and 3 we have, respectively, a phrase and a condensed clause that seem to modify the subjects; yet it is absurd to attribute "an agony of terror" to the door, and the third does not mean that *we* were "a great liar." One cannot be too careful to make certain that a phrase or a clause of any sort will be understood by every reader to apply to the word one means to apply it to. Corrections may be made in various ways—by changing the subject to a word that the opening phrase or clause can logically refer to, by expanding

the first few words into a complete clause, etc. Study carefully the following corrections of the bad examples on page 108:

1. On cranking the machine, *we could not make* it go.
2. In an agony of terror *he burst open* the door.
3. Although *he was* a great liar, we were forced to believe him.

EXERCISE 41

Make all needed corrections in the following:

1. Emitting clouds of black smoke, we saw the steamer put out to sea.
2. Having hurriedly swallowed our breakfast, the old horse was whipped into a reckless trot.
3. After being declared of legal age my father made over the papers to me.
4. Well knowing this truth, located in a foreign district, teaching some of the two-year vocational classes . . . . , it occurred to us that we might be of assistance to the English teacher.
5. After trying in vain to reach me, I escaped from the horse by dodging under the manger.
6. I bought a new bicycle, being equipped with a coaster brake.
7. In a fit of uncontrolled anger, the slave was beaten by his master.
8. Although a great sinner, the preacher told him that there was hope.
9. If lost, H. K. Jones will pay a reward.
10. If right, mark the sentence "R." (What is the subject of *mark?*)

85. Obscure Reference. One of the greatest hindrances to clearness is the faulty use of pronouns. Since a pronoun takes the place of a noun, it is necessary that we should know what noun is being replaced by the pronoun, and if there is any doubt about this noun, called the *antecedent*, the sentence is not clear. No one can tell certainly the meaning of the following sentence:

The nurse told Anna that she felt bad today, but that she would probably be better tomorrow.

The choice of *she* with two possible antecedents makes the sentence obscure.

Careless people often use a pronoun to refer to something they have in mind, but have not expressed. Be sure that the

antecedent is definite. An advertisement of a transfer company in an Iowa newspaper reads:

Don't lie awake fearing you'll miss your train. We'll attend to that.

Study the following sentences. What is the antecedent of *it?* What should the antecedent be in each case?

(1) Keep your head up. It makes you round-shouldered.
(2) In the paper it says crops are fine in Montana.

A relative pronoun is like other pronouns in the need of a clear antecedent. What is the antecedent of *which* in the following sentence?

The Germans deprived the Belgian children of their food, which was very bad for their health.

A particularly bad fault of this kind consists in having a pronoun refer to different antecedents in the same sentence (or sometimes in adjoining sentences).

EXAMPLE: As long as we have good motion pictures, children should be allowed to attend *them*, for it enlightens *them*.

How would you correct the sentence?

A good device for avoiding trouble with the antecedent is often found in conversational arrangement. This allows the use of a new set of pronouns. "The man told Father his cows were in the corn" might have several meanings. But the sentence, "'Your cows are in my corn,' the man told Father," or "'My cows are in my corn,' said he to Father," is very definite.

EXERCISE 42

A. Write out a possible version of the following. It will be necessary to replace some of the pronouns with nouns. It will not do, however, to repeat *Fred* too often. All languages seek to avoid repetition. There are several names which might be applied in each case; viz.:

Fred, the son, the boy
the father, the elder
the horse, old Charlie, the animal, it[1]

[1] It is not desirable to carry substitute naming too far. Avoid such terms as *pater familias* for father, *member of the equine family* for horse, or *young hopeful* for son. Repeating the simple word is better than using pompous or unnatural substitutes.

1. Fred came home from town and found the old horse caught in the fence. He was very much excited, and tried at first to kick down the post. Hearing the noise, his father came out and told him he could help him. When at last he got him out he was very tired.

B. Rewrite the following:

2. It is desirable in developing a plate to have a stronger developer handy. If it is under-exposed place it in the strong developer if it is not too cold. Action can be increased if it is warmed to about 80°. When the image shows plainly on the back it is time to put it in the hypo, which should be as strong as it can be made.
3. She told Mary that her mother was ill.
4. The sermon was short and after he had finished they sang a hymn.
5. The child plays with the dog when it is feeling well.
6. Dogs should not be allowed on the street with children unless they are muzzled.
7. The boys had to swim to the other shore which was dangerous.
8. They got a nurse for the baby who had recently come from Austria.
9. The boys removed their hats and soaked them in water after which they were much cooler.
10. Soldiers should keep their hands out of their pockets; that is unmilitary.

C. Can you find an antecedent for each italicized word in the following passage? Is the apparent antecedent in each case the logical one? How would you correct the passage?

11. A roll of films is first put into a box and as the man turns the handle *it* gives two short clicks and for each *one* two pictures are made. After *they* are taken out . . . .

EXERCISE 43

Write a composition of a hundred words about Mother, little Mary, and a lady caller. Your problem will be to refer accurately to one or the other of the characters without an awkward repetition of the name.

QUESTIONS ON CHAPTER VII

1. Where, in general, should a modifier be placed?
2. What is an understood word? What is the chief danger to clearness from omitting such words?

3. When is a participle said to "dangle"? What should be the relation between an initial participial phrase and the noun or pronoun that follows it?

4. What do we call the word for which a pronoun stands? What is the relation between this word and its pronoun?

5. Why is it undesirable to make one part of a sentence active and another passive?

6. How far is it wise to carry substitute naming in order to avoid repeating? (Footnote, p. 110.)

CHAPTER VIII

PUNCTUATION

86. Why Punctuate? Punctuation exists for the purpose of enabling a reader to get the exact meaning of what is written or printed, as readily as possible and with the least possible chance of misunderstanding. Punctuation at the end of the sentence causes little trouble except from mere carelessness. Every schoolboy knows that a period is placed at the end of a declarative sentence, and at the end of an imperative sentence (unless it is so forceful as to be regarded as exclamatory). Likewise it is well understood that a direct question must be followed by a question mark, and an exclamation by an exclamation mark. Real trouble as to punctuation, then, occurs within the sentence and is due largely to a failure to realize the general principle that punctuation is an aid to clearness. The present tendency is to use much less internal punctuation than was formerly common and to confine it to cases of direct practical usefulness. Such cases will be found to account for the practices explained in this chapter.

87. Word Groups. In the great majority of our sentences there are no words entirely independent of other words. Like men, words have habits of association in groups and these word groups, like associations of men, have a value based not entirely upon the individuals of which they are composed, but partly upon the nature of each group as a whole. If we are to grasp the full meaning of a sentence, it will be necessary for us to appreciate more than the meaning of the words one by one; we shall have to understand what they mean in combination.

How shall our word groups be indicated? In conversation, pauses and the inflection of the voice are sufficient. In writing and printing, words are separated from each other by a space; any two sentences, likewise, are kept apart by space,

in addition to the proper final mark for the one and the capital that indicates the beginning of the other. But how are we to show the groupings of words within a sentence? Sometimes, of course, the meaning is so simple that no mistake is possible; but often a sentence of twelve words may consist of two word groups of seven and five, or three groups of four each, or various other combinations.

We might conceivably separate word groups by spaces wider than the space for words only.

EXAMPLE: Farther down the stream branched.

The wide space here is to prevent *down* and *stream* from coming together, because *down* belongs with *farther* and *stream* with *branched*; unless they are separated in some way there is danger of a misunderstanding. But expand this sentence a little and the grouping may be very different, thus:

Farther down the stream branched the great highway.

Now *stream* belongs with *down*, not with *branched*; and *branched* is the predicate verb for the subject *highway*. But there is danger that the reader will see *stream branched* and think of stream as the subject of *branched*; hence the need of separating these words in some way.

Of course the spacing of word groups is impractical, however; for one reason, because different grades of spacing would be required. Sometimes we need to separate small groups of a few words each; sometimes combinations of such small groups. The result of an attempt to use space only would be that the reader would have to carry a ruler with him to measure accurately the size of the spaces.

88. Indicating Word Groups by Punctuation. Instead of leaving wider space between word groups than between single words, then, we long ago adopted the custom of inserting punctuation marks. In ordinary writing there are three principal grades of separation between word groups, indicated by three principal types of punctuation:

1. The comma (,) indicating the smallest degree of separation that needs to be marked.

2. The semicolon (;).

3. The period[1] (.) or question mark (?) or exclamation mark (!), indicating usually the end of a sentence.

USES OF THE COMMA

89. Words in a Series. Examine carefully the following sentence:

> Harvard Yale Brown the University of Chicago William and Mary Leland Stanford Dartmouth and Washington and Jefferson are well known educational institutions.

Unless you happen to know already the names of all these institutions, can you tell certainly how many are mentioned? One ignorant of college names might easily think of Leland Stanford as Leland and Stanford—two institutions, or of Washington and Jefferson as two. (In fact there are a Washington University and a Jefferson College, as well as Washington and Jefferson College.) There are four kinds of names in the list:

(a) Single words (e. g., Yale).
(b) A phrase (the University of Chicago).
(c) A double form (Leland Stanford).
(d) Names joined by *and* (e. g., William and Mary).

Obviously it is quite as necessary, in writing English as in selling groceries, to tie up different articles in separate packages; the method in this case is the use of commas according to the rule that *words in a series are separated by commas.* Properly punctuated, the sentence above reads as follows:

> Harvard, Yale, Brown, the University of Chicago, William and Mary, Leland Stanford, Dartmouth, and Washington and Jefferson are well known educational institutions.

[1] Formerly the colon (:) occupied a position between the semicolon and the period, and rarely it may now be so used in rather elaborate writing; but commonly it is confined to certain special purposes to be dealt with in Section 99.
For the dash, parentheses, quotation marks, etc., see Sections 100 ff.

There is a widespread idea, supported by some authority, that no comma is needed between the last two items of a series when a conjunction is used between them. The omission of the final comma is illogical, however, and may result in misunderstanding, as it would in the sentence just given. If the comma after *Dartmouth* were omitted, it would be impossible to tell whether "Dartmouth and Washington and Jefferson" meant one or two or three institutions. Or take another example:

> We took canned milk, potatoes, beans, coffee, bacon, and eggs on the trip.

Without the comma after *bacon*, the reader might be justified in thinking that the popular dish *bacon and eggs* (cooked together) was meant. The only sound rule to follow is that words in a series are separated by commas, and that a comma is necessary before a connective expressed between the last two, unless those two are related more closely than the other items in the list.[1]

A series of adjectives modifying one noun on equal terms are likewise separated by commas.

EXAMPLE: We went through a long, hard, dreary winter.

Note that *dreary*, standing next to the word modified, is not separated from it.

A series of adjectives modifying one noun are not always separated, however. A short series in very common use as a word group pronounced together may go without punctuation.

EXAMPLES: (1) He was a noble old man.
(2) She was a beautiful little girl.

In cases like these it can be argued that the two adjectives are not really equal modifiers. The first sentence does not exactly mean that the man was noble and old; it means that a certain *old man* (treated as if one word) was noble. Wherever this

[1] In business practice, however, the comma is often, though not always, omitted before *and Company* at the end of a firm name beginning with two or more personal names. EXAMPLES: Scott, Foresman and Company. Longmans, Green, and Company.

sort of interpretation is proper, the comma (or commas) may usually be omitted.

Of course the principle governing a series of words applies also to phrases and clauses. Note the following sentence:

He searched in vain through the house in the front yard and about the barn.

Does this mean that he searched in two places or in three? It might mean either. Correct punctuation of the series will dispel all doubt.

1. He searched in vain through the house, in the front yard, and about the barn. (Three places)
2. He searched in vain through the house in the front yard, and about the barn. (Two places)

Study the following:

The prodigal son left his home and his father ran through his patrimony and repented when there was nothing else to do.

Unless you know the story, you are likely to think that the father ran through either his own or his son's patrimony and repented; whereas the meaning really is that the son ran through his own patrimony and repented. We have here a series of predicates for the one subject *son*, and they should be separated by commas according to the rule for words and phrases in a series, thus:

The prodigal son left his home and his father, ran through his patrimony, and repented when there was nothing else to do.

90. The Comma in Compound Sentences. Conjunctions are used to join the clauses of compound sentences, but often words and phrases also are joined by conjunctions. Thus, if the punctuation is careless, it is not always easy to tell whether *and*, for instance, joins words or clauses.

EXAMPLE: Serve faithfully your God and your conscience will be light.

At first glance *serve* seems to have two objects, *God* and *conscience*. But when you come to *will*, you see that you have

misread. In other words, *God* and *conscience* belong in different groups and should be separated by a comma in order to avoid ambiguity.

(*Correct*) Serve faithfully your God, and your conscience will be light.

While not all compound sentences are in danger of being misunderstood in this way, it has come to be a very general practice to separate their clauses by commas. The practice is perfectly logical; we need to indicate the point where one clause ends and another begins, almost as much as we need to indicate the end of one sentence and the beginning of another. Yet there are often sentences in which the relation between short clauses is so close that a comma would be felt as an intrusion.

EXAMPLES: (1) I haven't done it and I don't intend to do it. (One attitude of mind.)
(2) He pulled and I pushed the car. (Really one act.)

Of course if there are more than two clauses in a compound sentence and a conjunction is expressed between only the last two, the clauses are treated exactly like words or phrases in a series.

EXAMPLE: I reached the ditch, I took one look behind, and then I made a frantic leap across.

In general this section applies only to compound sentences in which conjunctions are expressed and the clauses are not very long and are not broken up within themselves by commas. When the clauses are not connected by conjunctions, or are very long and contain commas, a stronger mark of punctuation is needed—the semicolon. The uses of the semicolon will be discussed in Sections 97 and 98, but one example is inserted here to make the point of this paragraph clear.

EXAMPLE: If I had an automobile, I would make a long journey; I would drive to California.

EXERCISE 44

Punctuate the following sentences wherever you find punctuation necessary. Look for possible different meanings.

1. The menu offered turtle soup milk toast pineapple ice cream potatoes salmon halibut steak and mushrooms.
2. He put the liquid in a dirty dark red bottle.
3. They did not undertake the work because money was scarce.
4. I had oatmeal coffee toast and ham and eggs for breakfast.
5. He went to the bank for money was scarce.
6. Day after day I dropped the corn and father covered it.
7. Charles came home from college and Tom returned from the city.
8. Love rules the court the camp the grove
   And men below and saints above;
   For love is heaven and heaven is love.
9. The rain fell without prophets to the contrary.
10. Let every American every lover of liberty every well wisher to his posterity swear by the blood of the Revolution never to violate in the least particular the laws of his country. —*Lincoln*
11. The British soldiers went after Hancock Adams and others.
12. We must work for our employer expects this task to be finished by noon.
13. She is the darling of my heart
    And she lives in our alley. —*Henry Carey*
14. Men may come and men may go
    But I go on forever. —*Tennyson*
15. Her first efforts were failures: the meat burned the eggs ran together and she forgot entirely to put baking powder in the biscuits.
16. Through the heat of day the chill of evening and even into the slow cold hours of early morning she watched by the cot.
17. Trust when you can but know your man. —*Adage*
18. I returned for Modestine pushed her briskly forward and after a sharp ascent of twenty minutes reached the edge of the plateau. . . . . Soon we were on the high road and surprise seized on my mind as I beheld a village of some magnitude close at hand.
    —"Travels with a Donkey," *Stevenson*

91. Interruption of the Thought. A well constructed sentence has an onward movement like the flow of a river. Sometimes, in a stream, we see an eddy in the current, and after a

little the water moves out again on its way. The sentence current, too, sometimes stops to allow the thought to wander a little way off the main course, and after a slight pause resumes its onward motion. Such an "eddy" is generally marked by commas before and after it. There is no such "eddy" in the following compound sentence; so, except for the comma between the clauses, it is uninterrupted by punctuation:

The roads were sufficiently dry by noon, and we moved forward with considerable ease.

Now suppose we break the movement in the first clause to add a bit of information, not necessary to a complete idea, but useful as explanation by the way. This "eddy" we set off by commas, thus:

The roads, under the influence of the July sun, were sufficiently dry by noon, etc.

Next let us put an "eddy" into the second member, and likewise set it off by commas:

. . . . .and we moved forward, in spite of our wagon difficulties, with considerable ease.

The complete sentence now reads:

The roads, under the influence of the July sun, were sufficiently dry by noon, and we moved forward, in spite of our wagon difficulties, with considerable ease.

Not infrequently the delay comes at the beginning of the sentence; that is, the flow of thought does not really commence until a kind of preparatory statement has been made. A comma usually follows such an expression.

EXAMPLE: In the face of all opposition, he determined to trust his own judgment.

Sometimes a complete assertion has been made before the extra thought is added. In such cases a comma usually precedes the added idea.

EXAMPLE: We moved forward slowly, the roads being very muddy.

Failure to set off properly such an added idea may result in ambiguity.

EXAMPLE: Stevenson was carried into the house between his wife and his body servant Sosimo losing consciousness at once.

At first glance we might read, "Sosimo losing consciousness," etc. Then we see that *Sosimo* must be separated from *losing* because the last four words constitute an added phrase telling something more about Stevenson.

The added thought, whether at the beginning, in the middle, or at the end, may consist of a single word, a phrase, or a clause.

EXAMPLES:

(a) He turned around, *however*, and started back (word).
(b) I am sure, *on the contrary*, that you are wrong (phrase).
(c) The case, *as I see it*, is very plain (clause).

Single words such as *therefore, nevertheless, indeed, perhaps, also, likewise, too,* are not always set off by commas. When the connection is so close and the movement of the sentence so smooth that there is no natural pause in reading, any of these words, and others of similar kind, may be inserted without commas.

EXAMPLES: (1) I was *therefore* late to the meeting.
(2) What he says is *nevertheless* a fact.
(3) He was very angry *indeed*.
(4) I was *perhaps* a little hasty.
(5) I *also* would like to hear him.

Notice the difference between the foregoing examples and the following where commas are needed:

1. The truth, *therefore*, is that he was a traitor.
2. My contention, *nevertheless*, is well founded.
3. This, *indeed*, was a stronger position.

One type of interruption that is often made the basis of a separate rule occurs when the name of a person or thing addressed is inserted. Such a name is set off by commas.

EXAMPLE: Tell me, *John*, what you think of this.

Possible ambiguity resulting from a failure to observe this rule is very readily illustrated. Note the difference in meaning between the following sentences:

1. Strike John and I will follow you.
2. Strike, John, and I will follow you.

92. Restrictive and Non-restrictive Expressions. Sometimes it is difficult to decide whether an idea is really added—is an "eddy" distinct from the main current of the sentence, or is necessary to the meaning. For this reason some study of restrictive and non-restrictive modifiers is necessary.

To *restrict* is to limit, or cut down. For instance, in the sentence, "A dog took the meat," we have a general statement that might apply to any dog. But if we add the adjective *white*, giving us the sentence, "A white dog took the meat," we greatly limit the idea *dog* by excluding all dogs of colors other than *white*. A phrase or a clause, just as truly as a word, may limit or restrict the word it modifies.

EXAMPLES:

(a) The house *with the large front yard* is mine (phrase).
(b) The house *that has the large front yard* is mine (clause).

These sentences imply that, among several houses that might be mentioned, *one particular* house with a large front yard is meant. In other words, they restrict the meaning of the word *house*. *Restrictive modifiers are not set off by commas.*

Now examine the following sentence:

My uncle's house, *which was built before the Civil War*, is still in good repair.

This sentence, as punctuated, does not imply that my uncle has several houses and that the particular one among them that was built before the Civil War is in good repair. The clause in italics, and between commas, *adds* an interesting fact about my uncle's house—its age. Omit the inserted clause and the sentence is still clear, though not so interesting or complete; but omit the restrictive phrase or the restrictive clause in the pre-

ceding examples—(a) and (b)—and one immediately wonders, "*What* house?" The sentence seems incomplete without the restrictive phrase or clause.

A *non-restrictive* phrase or clause, then, as its name suggests, does not restrict or limit; on the contrary, it adds to the idea of the word it modifies. And in adding to the idea, the non-restrictive phrase or clause forms an "eddy" that needs to be cut off from the main current by commas.

This very important distinction between *restrictive*[1] and *non-restrictive* applies to many kinds of phrases and clauses. We have had examples of a restrictive adjective phrase and a restrictive and a non-restrictive relative clause. Study also the following sentences:

1. *Adjectives and adjective phrases.*

Restrictive	Non-restrictive
A damsel *dark* met me with a smile.	The little girl, *red and angry*, frowned at me.

2. *Participles and participial phrases.*

Restrictive	Non-restrictive
The man *waving his hat* is my brother. (A particular man is indicated.)	My brother, *waving his hat wildly*, called to me to hurry.

3. *Clauses with "where."*

Restrictive	Non-restrictive
I found a place *where we might rest.* (A particular place.)	Galena, *where Grant was born*, is in northwestern Illinois. (An added detail about Galena.)

4. *Clauses with "when."*

Restrictive	Non-restrictive
I will come *when I please.* (At a particular time.)	At nine o'clock, *when all was quiet*, they began their search.

5. *Clauses with "if."*

Restrictive	Non-restrictive
I shall go only *if you will go too.*	*If he had done as I suggested*, he would be better off.

[1] The Committee on Grammatical Nomenclature adopts the less familiar term *determinative* in place of *restrictive*, and calls non-restrictive clauses *descriptive*.

6. *Clauses with "because."*

Restrictive	Non-restrictive
I ran *because I was afraid.* (For a particular reason.)	Don't go, *because you might be injured.* (Note that omission of the comma would change the meaning.)

EXERCISE 45

Punctuate the following sentences wherever necessary. Be on the lookout for double meanings.

1. The boat came down the river having gone back into its course.
2. The Italians pushing Austria beyond captured Gorizia are said to be duplicating the fighting at Verdun.
3. After an early breakfast at Morristown the tobacco peddler whose name was Dominicus Pike had traveled seven miles through a solitary piece of woods without speaking a word to anybody but himself and his little gray mare. —*Hawthorne*
4. This principle too we must remember.
5. Months before John had come home drunk.
6. I ask you my friend what you mean.
7. The watch however excellent is not worth the money.
8. The watch however excellent it is is not worth the money.
9. Quick as it fell from the broken staff
   Dame Barbara snatched it up. —*Whittier*
10. Wolfe on the eve of the capture of Quebec is said to have quoted from Gray's Elegy, "The paths of glory lead but to the grave."
11. Man made in the image of God should strive to keep his body physically and morally clean.
12. Church bells particularly on a silent Sunday morning aroused within him a feeling akin to reverence.
13. The drum at any rate from its martial voice and notable physiological effect nay even from its cumbrous and comical shape stands alone among the instruments of noise. —*Irving*
14. He who hesitates is lost.
15. The man who needs an alarm clock seldom has the price.
16. He chooses moreover to do his own thinking and certainly if you accept his estimate of himself he is capable.
17. A man who later proved to be an old friend stopped me at the door.
18. The girl who later became his wife stood laughing at him from the doorway.
19. Here then is one point at which danger may be expected.

20. While the Saxon was plunged in these painful reflections the door of the prison opened. —*Scott*
21. President Judson of the University of Chicago introduced the speaker.
22. Loveliest of all lovely things are they on earth that soon pass away. —*Bryant*
23. The horse whose attention you can hold longest is most easily trained.
24. The horse whose ability to pay attention is relatively highly developed is more easily trained than most animals.
25. The boy leaning against the pier is my brother.
26. The boy leaning against the pier unexpectedly pushed the boat from under his feet.

93. Appositives. Most appositives plainly interrupt the flow of the sentence to add a bit of explanation, and are for that reason non-restrictive. Therefore the general rule is that *appositive expressions are set off by commas.*

EXAMPLE: Lincoln, *the emancipator of the slaves,* was President from 1861 to 1865.

Not all appositives, however, are non-restrictive. Sometimes an appositive is so closely attached that it really limits or restricts the word with which it belongs, and therefore is not set off by commas. There is a subtle difference in meaning between these two sentences:

(a) Her daughter Mary was married last week.
(b) Her daughter, Mary, was married last week.

One of these sentences implies that she has only one daughter; the other allows the inference that she has more than one. Which is which? Before reading further, try to answer this question.

Now examine sentence (b) again. Try leaving out *Mary.* You learn that some woman's daughter was married—presumably her only daughter. The word *Mary,* being set off by commas, merely adds the girl's name—a relatively unimportant matter. It is non-restrictive. But in sentence (a), *her daughter Mary* excludes her daughter Alice, and any other daughter she may have. That is, if some one asked the

question, "Is either of her daughters married?" the answer would be, "Yes, her daughter Mary is married." *Mary* is here almost an adjective; it restricts the meaning of the word *daughter* to her "Mary daughter," not her "Alice daughter." Being restrictive, it is not set off by commas.

When, then, an appositive has this restrictive relation, or when a brief appositive is thought of or spoken as part of an unbroken phrase with the word it explains (as in *the poet Tennyson, I myself*, etc.), commas are not needed. An appositive noun clause directly following the word it explains is also not usually set off.

EXAMPLE: The fact *that I was cold* disturbed him very much.

In this case, again, the restrictive rule applies; the clause clearly restricts the assertion to one particular fact. But the general rule for appositives remains, that unless there is some good reason for not setting them off, they are set off by commas.

Study the following sentence carefully; it may not mean what you think it does.

His wife did not like asparagus or parsnips, and he could not eat oyster plant or salsify.

How many vegetables are named? Are you sure of your count? One of the vegetable names is an appositive; *salsify* is another name for *oyster plant.* Therefore we shall have to set off *salsify*—block it away from the expression with which it is in apposition.

His wife did not like asparagus or parsnips, and he could not eat oyster plant, or salsify.

Can you be sure, on the first reading, what this sentence means?

All came to see John as well as the others.

Do you find two possible meanings? Is *John* the object of *see,* or is it in apposition with *all,* the subject of *came?* In the latter case, a comma before *John* is plainly needed. Punctuate

the sentence in this way and there is no possible doubt as to the meaning:

All came to see, John as well as the others.

94. Commas at "Both Ends." One general principle, already stated, is so often violated, either through carelessness or through failure to understand it, that it deserves the emphasis of a special section. Every sort of "eddy" that interrupts the flow of the sentence, if it is not at the beginning or the end, requires a comma *both before it and after it.* If a comma is required before such an interpolated expression, whether it be a word of address, an appositive, a non-restrictive phrase or clause, or any kind of word, phrase, or clause that makes an "eddy," there must also be a comma after it. Violation of this principle is very careless, and may result in ambiguity. Notice the following examples:

(*Ambiguous*)	(*Clear*)
(1) The officer prepared to do his duty, drew his revolver and stepped forth.	(1) The officer, prepared to do his duty, drew his revolver and stepped forth.
(2) My brother, waving his hat wildly called to me to hurry.	(2) My brother, waving his hat wildly, called to me to hurry. Or: My brother, waving his hat, wildly called to me to hurry.

95. Avoiding Ambiguity. In certain emergencies not precisely covered by the foregoing sections, the comma may be needed to prevent misunderstanding or to warn the eye not to take certain words together. Examine this sentence:

Toward the rich men who have dealings with them are always servile but ungrateful.

Do you have a sensation of mild distraction as you try to read it? When you get to *are,* you see that something is wrong. You may read even to the end in search of a subject for *are;* then you reread—an exasperating process. If you are diligent you may discover that *rich* is not here an adjective modifying

men, but the noun of a phrase consisting of the first three words. In other words, *rich men* is not here a word group, and should be divided because it looks so much like one. Placing a comma after *rich* corrects the difficulty.

Toward the rich, men who have dealings with them are always servile but ungrateful.

The following sentences illustrate similar emergencies:

1. In 1911, 895 cases were reported.
2. Toward little Fred, Brown was almost tender.
3. That God is, is true.
4. Months before, we had done it.
5. He went to the bank, for money was scarce.

In some of these cases, the expressions that are set off can be accounted for as "eddies" before or after the main current of the sentence; but the chances of misunderstanding are so obvious that it seems worth while to give these as examples of punctuation to avoid ambiguity.

96. Some Conventional Uses of the Comma.

(a) A comma is used after *yes* and *no* within a sentence, and usually after *oh* (though *oh* may be followed by an exclamation mark). *O* is not usually set off by any mark.

EXAMPLES: (1) Yes, I think I shall go.
(2) Oh, how you startled me!
(3) Oh! I thought you had gone.

(b) A direct quotation of not more than a sentence is separated by a comma from the words that introduce it. If the main sentence is resumed after the quotation, a comma (inside the quotation mark) follows the quoted words unless the quotation requires some other punctuation mark.

EXAMPLES:

(1) He shouted warningly to the man at the wheel, "Look out for the tug!"
(2) I heard him say, "That is all," and then I heard no more.
(3) I heard him ask, "What is the matter?" and then I heard no more.

A very short quotation—a mere word or phrase woven closely into the structure of the main sentence—need not be set off by commas.

EXAMPLE: This is what he called his "house beautiful."

(c) A comma is sometimes used to mark the omission of words needed for complete grammatical construction, but readily understood from what precedes.

EXAMPLE: Fred chose New York; John, Chicago.

There is a decided tendency, however, to abandon this old and often stated rule whenever there is no obvious awkwardness or ambiguity if the comma is omitted.

EXAMPLE: One boy chose wealth, another fame, a third friends.

(d) A comma is used in writing dates to separate the name of the month, or some other time division, from the year; and in writing addresses, to separate the name of the state or country from the name of the town or city (and in other cases of similar nature).

EXAMPLES: (1) It was Christmas, 1917.
(2) January 2, 1918.
(3) He lived in Bloomington, Illinois.

EXERCISE 46

Punctuate the following:

1. Ramona fell in love with Alessandro the sheep-shearer.
2. There was little food for the hungry sick or well.
3. In the cellar steps were heard.
4. Attila the "Scourge of God" devastated Europe.
5. The authorities did not prohibit the sale of opium or cocaine.
6. The authorities did not prohibit the sale of sodium chloride or table salt.
7. In honor of the dead bells were tolled slowly.
8. King of the Khyber Rifles.
9. His brother Charles is ill. (Two inferences possible.)
10. In consideration of these ordinary contracts are preferable.
11. Napoleon the world's greatest strategist died at St. Helena an island off the coast of one of our own continents South America.

12. Our forefathers sturdy and industrious founded a great commonwealth.
13. Our greatest inventions the flying machine the wireless and the electric light are not yet a generation old.
14. Do you want tea or coffee? (Two meanings.)
15. Blessings on thee little man
Barefoot boy with cheek of tan. —*Whittier*
16. I will write your friend Miss Reed today.
17. "Yes" I told him "I feel that way too."
18. Uncle Silas "lowed" that I was "keerect" but warned me "You'd better go slow young man."
19. Suppose your task my little man
Is very hard to get
Will it make it any easier
For you to sit and fret? —*Phoebe Cary*

USES OF THE SEMICOLON

97. In Compound Sentences. The semicolon (;) has been mentioned (Section 88) as a punctuation mark indicating a degree of separation between word groups intermediate between the slight degree indicated by the comma, and the complete separation indicated by the three marks that are used at the ends of sentences.

We have seen (Section 90) that the parts of a compound sentence, when a connective is used, are frequently separated by a comma. Often, however, no connective (or conjunction) is used. In such a case the two clauses are really two distinct statements that might be punctuated as separate sentences, but because of some thought relation between them the writer prefers to make them a single sentence by using a semicolon.

EXAMPLE: He knows them thoroughly; he has spent months among them.

When a semicolon is properly used in such a sentence, it is generally possible to supply a connective; and if a connective is supplied, the semicolon is usually replaced by a comma.

EXAMPLE: He knows them thoroughly, *for* he has spent months among them.

We might state this practice mathematically and our rule

would fit the great majority of cases: *One comma plus one conjunction equals one semicolon.*

The student must not get the idea, however, that he can put any two clauses together and cement them with a semicolon. A compound sentence, like any other kind of sentence, must be unified; that is, its parts must be related. If they are not related, there is no true sentence.

EXAMPLE: Edwin Booth had a great aversion to rehearsals; he was a relative of the man who shot Lincoln.

Obviously, though both of these statements are about Edwin Booth, the actor, they have no such relation that they can be run together with a semicolon as a single sentence.

One of the most common sources of error in students' composition is the notion that such words as *accordingly, consequently, hence, however, indeed, moreover, nevertheless, still, then, therefore,*[1] are connectives of such a nature that they may introduce a clause after a comma only. All these words, when introducing a second member of a compound sentence without some undoubted conjunction such as *and,* must be preceded by a semicolon; and even the word *so* (when equivalent to *therefore* or *so that*) ought to be preceded by a semicolon.

EXAMPLES:

(Incorrect,	*(Correct)*
(1) It was very cold, consequently I turned up my collar.	(1) It was very cold; consequently I turned up my collar.
(2) The night was dark, nevertheless she was not afraid.	(2) The night was dark; nevertheless she was not afraid.
(3) I was tired, accordingly I sat down.	(3) I was tired; accordingly I sat down.
(4) He heard her cry, then he ran to her aid.	(4) He heard her cry; then he ran to her aid.

In sentence four above, the comma would suffice before *then* if *he* were omitted in the second part; for the second part would then be, not an additional complete clause without a conjunction, but merely the second part of a compound predicate.

[1] Compare Section 78.

It should be added that, though punctuation with the semicolon, as in the right-hand column, corrects the errors, it is often best to rewrite sentences of this kind in such a way that they are made complex instead of compound, because it is possible to express the true relations between the parts more accurately and gracefully in complex sentences. Thus the following versions are better than the corresponding sentences in the right-hand column on page 131.

1. It was so cold that I turned up my collar.
2. Though the night was dark, she was not afraid.
3. I was so tired that I sat down to rest.

98. Between Word Groups Broken by Commas. Often a sentence consists of two or more main parts which are themselves broken up into smaller parts by commas. In such a case it is obviously desirable to distinguish between the smaller word groups and the larger ones; and the semicolon, as the mark intermediate between the comma and the period, is used to set apart the larger groups. In other words, a series of phrases or clauses of any kind are usually separated by semicolons if any of the members must be broken up by commas.

EXAMPLE: If I could save the Union without freeing any slave, I would do it; and if I could save it by freeing all the slaves, I would do it; and if I could save it by freeing some and leaving others alone, I would also do that. —*Lincoln*

The same principle is at the basis of the rule, frequently given, that *e. g.*, *i. e.*, *namely*, and *viz.*, before a list, are usually preceded by a semicolon. The words after such a semicolon are separated by commas.

EXAMPLE: I have three reasons for not going; namely, lack of funds, poor health, and important work.

EXERCISE 47

Punctuate the following sentences:

1. We are not slow in our shipments on the contrary we are unusually prompt.
2. The day is cold and dark and dreary
   It rains and the wind is never weary. —*Longfellow*

3. He knew the worst would happen he tried to meet it bravely.
4. He knew the worst would happen and he tried to meet it bravely.
5. He had fled as far as he could go accordingly he tried to build up his courage to face the other way.
6. He knew he should not take the money nevertheless when he found the roll in his pocket he lacked the courage to return it.
7. He thought of what his mother would say then there was another who might not understand.
8. He reasoned that he ought not to take a chance still men had risked all and won.
9. The moral side did not impress Tom indeed it may be questioned whether morals ever concerned him.
10. He had lost his reputation anyway so what was the difference?
11. No men living are more worthy to be trusted than those who toil up from poverty none less inclined to take or touch aught which they have not earned. —*Lincoln*
12. He hoped to join Miller at South Bend there would be sufficient time.
13. He thought the case over between trains "Will it pay?" he asked himself.
14. With malice toward none with charity for all with firmness in the right as God gives us to see the right let us strive to finish the work we are in to bind up the nation's wounds to care for him who shall have borne the battle and for his widow and his orphan—to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations. —*Lincoln*

USES OF THE COLON

99. The Colon. The colon (:) was formerly used as a mark intermediate between the semicolon and the period.

EXAMPLE: It is sown in dishonor; it is raised in glory: it is sown in weakness; it is raised in power. *I Corinthians, 15:43*

Here we have a series of four clauses without any conjunctions. The second clause is clearly more closely related to the first than it is to the third; that is, the first two clauses make up a balanced pair and the third and fourth a similarly balanced pair. The colon separates the pairs. Such use of the colon, however, is generally abandoned at present. The practice would now be to use either commas and a semicolon, or semicolons and a period.

The main uses of the colon at present are: (a) to precede a list of particulars that is formally introduced; (b) to precede an extract or quotation of considerable length; and (c) sometimes to precede an illustration or an explanation of a complete statement that has been given.

EXAMPLES:

(a) He took with him the following articles: a camera, a telescope, and two rifles. (Notice that the colon is not needed if the list is introduced less formally; e. g., He took with him a camera, a telescope, and two rifles.)

(b) The Reverend Mr. Smith said: (Then follows a long quotation.)

(c) His tongue, indeed, was a magic instrument: sometimes it rumbled like the thunder; sometimes it warbled like the sweetest music. (Notice that the last two clauses develop or explain the first one.)

Examine the following sentence carefully:

Our young men in the cities are living too rapidly: at fifteen, when they should be abashed before girls, they are social lions; at twenty, when they should yet believe in the rewards of virtue, they have adopted the theory of success by "pull"; at thirty they are prematurely cynical.

Notice that we have four main clauses, but they are not of equal value. The last three are given for the purpose of explaining and illustrating the first one. A colon follows the first clause; semicolons separate the others. The relation of the first clause to the other three is very much like that of a father to his three sons.

The colon has also various purely conventional uses, of which the most important are as follows:

1. After the salutation in a letter.

EXAMPLE: Dear Sir:

2. Between chapter and verse in Scripture references.

EXAMPLE: Matt. 4: 8-16.

3. In indicating time.

EXAMPLE: 4:35 p.m.

EXERCISE 48

Punctuate the following:

1. The spirit of the American people is little understood abroad Europeans generally believe that we put the dollar above morals and happiness or even mercy they believe that American demeanor while brilliant in ingenuity is uncomfortably tricky.
2. The lawyer lectured ôn the following topics transfer of interests in lands contracts of sale conveyances wills descent to heirs landlord and tenant the lease defects and repairs subletting rent remedies for non-payment termination of the lease.
3. There are three simple tenses present past and future in English.
4. Kindly send us the following goods three copies of Lamb's Tales from Shakspere twelve copies of Ivanhoe one copy of Silas Marner.
5. Alphabets ancient Egyptian early Phoenician Greek Chinese English.
6. Matthew 6 8. 7 30 a.m. My dear Jones

USES OF THE DASH

100. For Sudden Breaks or Interruptions. We have seen (Section 91) how slight interruptions of the forward movement of the sentence are marked by commas. Sometimes there are interruptions that cannot be called "slight," but which turn the current of the sentence sharply away from its former direction. For sudden breaks of this kind, as well as a few other uses to be discussed in the next section, the dash (—) has been adopted as a useful mark. Proper uses of the dash may best be indicated by examples.

(a) Abrupt change in construction, leaving the first part of the sentence incomplete.

EXAMPLE: I want to tell you—but that wouldn't be fair.

(b) A break for the purpose of repeating or varying an expression for emphasis.

EXAMPLES: We are tired—yes, more than tired of your delay.
Do we—*can* we—hope to succeed in such an undertaking?

(c) An unexpected turn of thought.

EXAMPLE: He was always anxious to pay his debts—when he had no money.

The dash is also very much used to set off parenthetical expressions that are independent, both grammatically and in idea, of the main assertion; in other words, expressions that are decidedly more than "slight" interruptions of the course of the sentence.

EXAMPLE: I wanted to tell you—but I must not detain you long—that I appreciate your careful work.

In such sentences either dashes or marks of parenthesis () may be used, but dashes seem less formal and are now often preferred to parentheses.

101. Other Uses of the Dash. The dash is a convenient mark to set off a series of appositives that have to be separated from one another by commas. If commas were used to set off the whole series, as well as between the items of the series, it might be difficult to distinguish the relations. Examine the following sentence:

He sold photographic chemicals, sulphite of soda, metol, and potassium bromide.

Just how many things did he sell? You will want to know immediately whether the last three items in the list are, or are not, photographic chemicals. If they are photographic chemicals, the fact should be made clear by a dash, instead of a comma, after *chemicals*. If they are not photographic chemicals, the comma is sufficient. Examine also the following examples of this use of the dash:[1]

(1) He had to buy three books—a geography, a history, and a grammar.
(2) Ringling Brothers displayed various animals of North America—buffaloes, mountain lions, panthers, lynxes, and antelopes.

Occasionally a single appositive may be set off by a dash (or dashes) instead of a comma or commas, when there is a feeling of unusual abruptness in turning to the explanation.

EXAMPLES: (1) He gave it to the boss—Murphy.
(2) Efficiency—that much overworked word—is now heard even in our churches.

[1]These are cases in which colons might also be used, according to Section 99.

In a long sentence beginning with a series of phrases or clauses and ending with a summarizing statement, a dash is often used before the summarizing statement. The dash in this use is comparable to the line one draws under a column of figures preparatory to writing down the sum.

EXAMPLE: That he might enjoy health, that he should have enough money for the necessities of life, that he might enjoy friends—these were the life desires of Stevenson.

A similar use may occur even in a short sentence.

EXAMPLE: Money, position, reputation—all seemed worthless now.

There are also various mechanical uses of the dash which may be illustrated as follows:

1. My friend B—
2. "The rank is but the guinea's stamp."—*Burns*
3. During the years 1914–18.
4. pp. 28–30.
5. May–July.

Notice that in 3, 4, and 5 a shorter mark, called technically the *en-dash*, is used; the longer mark of 1 and 2 is the *em-dash* and is the one used ordinarily in sentences.

One caution as to the dash is important. It used to be regarded as a rather extreme and sensational mark of punctuation, because of the abruptness or suddenness that it implied, and careful writers used it sparingly. It has, however, grown in favor, and there is now no objection to it where it really serves any of the purposes that have explained in this and the preceding section. But the dash is not an indiscriminate substitute for the comma, the semicolon, or the colon, to be used because one is not sure exactly which of these other marks would be best; it is a mark with distinctive characteristics of its own, and the chief thing to remember about it is that it usually indicates an abrupt or sudden turn of some kind, in thought or construction.

Typewriters are not often equipped with both a hyphen and a dash; it is necessary to use the same character for these very different marks. In such a case stenographers should be careful to distinguish in some clear way. The hyphen, used between the parts of some compound words and at the end of the line when it is necessary to divide a word, should not be separated by any space from the preceding or following letters. But when the hyphen sign on a typewriter is to be interpreted as a dash, it must be separated from adjacent words by space both before and after it; or it may be struck twice to make it evident that a dash is meant.

EXERCISE 49

Punctuate the following sentences:

1. The business of the administration should be in the hands of administrative officers superintendent assistant superintendents and principals.
2. I was not a fellow-being of these explorers I was a curiosity I was a *specimen.* —*Lowell*
3. These discoveries gunpowder and the compass opened a new world to a new idea democracy.
4. If the president refuse which God forbid we shall be lost.
5. "I thought you came from Oxford," I returned. "Not I" said Steerforth "I have been seafaring better employed."
   —"David Copperfield," *Dickens*
6. I was going by Tom's yesterday when but that's another story.
7. They are good they are bad they are weak they are strong
   Wise foolish so am I. —*Sam Walter Foss*
8. . . . . Say not Good Night but in some brighter clime
   Bid me Good Morning. —*Anna L. Barbauld*
9. You will sell this toy the kind the children cry for Structo.
10. It has the Rotex shutter that's all you need to know.
11. He was always looking for work for his wife. (How does a dash after *work* affect the meaning?)

102. Classification by Punctuation. The four internal marks of punctuation that we have been discussing—comma, semicolon, colon, and dash—can be used very effectively to show a

systematic arrangement of topics. Doubtless the following systems of classification are familiar to students:

(1) Products of Illinois
- cereal
  - corn
  - wheat
  - oats
- mineral
  - coal
  - lead
- dairy
  - milk
  - butter
  - cheese

(2) Products of Illinois
- (a) cereal
  1. corn
  2. wheat
  3. oats
- (b) mineral
  1. coal
  2. lead
- (c) dairy
  1. milk
  2. butter
  3. cheese

Sometimes it is not convenient to take the space required by such tabulation. In such a case the relations may be indicated almost as effectively by punctuation as follows:

(3) Products of Illinois: cereal—corn, wheat, oats; mineral—coal, lead; dairy—milk, butter, cheese.

It is worth while to study this arrangement carefully and note the uses that are illustrated. The colon after *Illinois* is a colon preceding a list. The dashes after *cereal*, *mineral*, and *dairy* are dashes preceding groups of appositives, or subordinate lists. Colons in place of the dashes would be confusing because of the colon preceding the main list. The commas separate words in a series. The semicolons separate groups of words that are subdivided by commas.

USES OF PARENTHESES

103. For Parenthetical Expressions. The parenthetical expression is a kind of *aside* in writing, a statement not directly in the current of thought.

EXAMPLE: That fall Jeremiah Courtney (he has since died) entertained all the country-side.

Parenthetical expressions are often enclosed by dashes (Section 100) or by commas (Section 91). Such use of commas

is mainly confined to short expressions not far out of the course of thought. The choice between dashes and parentheses for longer and more marked interruptions is largely a matter of personal taste. Appositives and other bits of explanation are frequently set off by parentheses, as for example the references to sections in this book. Note also the following uses:

(1) In one of your letters (May 24, 1911) you state . . . .
(2) The Tussock larva (caterpillar) is about an inch and a half long.
(3) The rifle (the one father told you about last night) has been in our family for a hundred years.

Parentheses are also used to enclose figures or letters in an enumeration of items run into a text.

EXAMPLE: There are two main reasons for this condition: (a) his poverty, (b) his youth.

Note that no other mark of punctuation follows the enclosed letter or figure.

Pupils are sometimes told to enclose in parentheses words that they wish to cancel. This is an entirely wrong practice, however, and likely to mislead the reader. Parentheses have no canceling power.

USES OF BRACKETS

104. Used Mainly in Printing. Brackets, which are right-angled [ ] as distinguished from the curved parentheses, are not common except in technical work, and are more likely to be seen in printing than in writing. The main uses of brackets are as follows:

(1) To enclose an explanation or note, as by an editor.

(2) To set off words inserted in a quotation for the purpose of explaining something that is not clear from the quotation alone, or for the purpose of correcting an error.

(3) To enclose a parenthesis within a parenthesis. For this purpose, however, parentheses within dashes may also be used.

Such an involved construction is awkward and should generally be avoided.

EXAMPLES:

(1) "I was assisted in my work by Frederick Aiken, whose service was very much appreciated." [Mr. Aiken represented *The Sun* in Mexico during the occupation of Vera Cruz. —*The Editor.*]

(2) "He [the President] asserted that such action was [un]necessary."

Brackets are like parentheses in having no canceling power.

USES OF QUOTATION MARKS

105. Direct Quotation. When the exact words of a character in a story, or of any person other than the writer of the particular composition in hand, are run into the text, they should begin and end with quotation marks (" ").

EXAMPLES:

(1) "Do you expect me to go alone?" she said to Maloney.

(2) We must agree with the immortal words of Keats, "A thing of beauty is a joy forever."

If a direct quotation continues through more than one paragraph, it is customary to place a quotation mark at the beginning of each paragraph, so that the eye will the more readily recognize that the quotation continues; but the quotation mark for the end does not occur until the whole quotation ends.

Notice that the abbreviation *etc.*, to indicate that only part of a passage is quoted, belongs outside the quotation marks.

(*Incorrect*)	(*Correct*)
He quoted the familiar proverb, "A rolling stone, etc."	He quoted the familiar proverb, "A rolling stone," etc.

Direct quotation should be carefully distinguished from *indirect* quotation. Indirect quotation merely states the substance of a speaker's or writer's remark, without giving his exact words, and is not enclosed in quotation marks. Thus the

first example in this section may be changed to indirect quotation as follows:

She asked Maloney if he expected her to go alone.

A quotation within a quotation is usually indicated by single marks (' '). If still another quotation occurs within the inner quotation, the double marks are used again. Cases like this last are rare and awkward, but the single marks for quotation within quotation are common.

EXAMPLE: The speaker continued: "Burns's poetry is as applicable today as it was a century ago. 'A man's a man for a' that' preaches the always needed gospel of democracy."

In printing, an extract that is set off by itself in different type from that of the body of the text is usually not put in quotation marks. This book contains many examples of this practice.

106. Other Uses of Quotation Marks. Among various special uses of quotation marks the following are worth illustration:

(a) To enclose titles of books, articles, poems, pictures and other works of art.

EXAMPLES: (1) Dickens's "A Tale of Two Cities."
(2) Hall's article in the Atlantic Monthly on "Kitchener's Mob."
(3) Keats's "Ode to a Nightingale."
(4) Rubens's "Descent from the Cross."

In printed matter, however, the titles of books often occur in italics, unquoted; and therefore in manuscript they may be underlined and unquoted. Notice that the authors' or artists' names are not part of the quotation.

Students are often careless in failing to put within the quotation an article that belongs at the beginning—e. g., the *A* at the beginning of "A Tale of Two Cities" in example (1) above. Anything that is quoted at all should be quoted accurately.

(b) Unusual expressions of such a character that the writer wishes to indicate his recognition of the fact that they do not belong to the standard English vocabulary are put in quotation marks. Slang, technical words, words used ironically or in some special sense, are included in this class.

EXAMPLES: (1) His clothes were somewhat "ratty."
(2) He was elected "master of the rolls."

(c) Names of ships, trains, etc., are often quoted; or they may be printed in italics.

EXAMPLES: The "Oriental Limited" makes connection with "The Empress of Japan" at Seattle.
The *Oriental Limited* makes connection with *The Empress of Japan* at Seattle.

(d) Words or phrases to which particular attention is directed, as for the purpose of definition or because they are spoken of as words merely, may be either quoted or printed in italics (as often in this book).

EXAMPLES: The word "sanguine" is related to "sanguinary," but differs much from it in meaning.
The word *sanguine* is related to *sanguinary*, but differs much from it in meaning.

There is some reason for holding to the use of quotation marks for what is actually quoted, and using italics mainly for emphasis.

107. Other Marks in Connection with Quotations. The position of other punctuation marks in relation to the quotation marks at the end of quotations often causes trouble, but can be simplified under two general rules:

(a) A period, or a comma, always precedes the quotation mark at the end of a quotation.

EXAMPLES: (1) "Ah, Agnes," I said, "I have always known it."
(2) "I cannot," he said, "go this month."

This rule is probably due largely to considerations of appearance.

(b) Other marks—semicolon, colon, exclamation mark, question mark, dash, etc.—go outside the quotation unless they plainly belong to the quoted words.

EXAMPLES:

(1) The following instruction is given under the head of "Business Correspondence": When a firm is the addressee, the salutatory phrase should be "Gentlemen:" or "Dear Sirs:" —"A Manual for Writers," *Manly and Powell*

(2) "Good!" he cried.

(3) Do you know the name of the author of "The Solitary Reaper"?

USES OF THE PERIOD

108. Special Uses. The ordinary use of the period at the end of declarative and imperative sentences has been mentioned (Section 86) as being too well known to require special attention.

(a) A period is also used after all abbreviations.

EXAMPLES: Mr. etc. e.g. pp. A.D.

Formerly a period was used after Roman numerals, but this practice is now generally abandoned.

EXAMPLES: Vol. IV When Charles II was King of England

(b) A row of dots or periods, technically called *ellipses*, indicates omission of a portion of a quotation that is not essential to one's purpose in quoting. In a prose passage four dots are most commonly used, but when a whole line or more is omitted from a poetical quotation a line of dots is usually made.

EXAMPLES: "In the height of his good humor . . . . he found his pocket was picked." —*Addison*

"Breathes there the man, with soul so dead,
Who never to himself hath said,
This is my own, my native land!
. . . . . .
If such there breathe, go, mark him well." —*Scott*

USES OF THE EXCLAMATION MARK

109. The Exclamation Mark (!) is used after exclamatory sentences; after imperative sentences by which it is intended to

express a particularly strong or urgent command; often after interjections; and sometimes to indicate irony.

EXAMPLES: (1) What a piece of work is a man! —*Shakspere*
(2) Hurry! hurry! hurry!
(3) Alas! I found that he was gone.
(4) Brutus is an honorable man! —*Shakspere*

USES OF THE QUESTION MARK

110. The Question Mark has only two common uses:

(a) At the end of a direct question (but *not* an indirect question).

EXAMPLES:

(Question mark)	*(No question mark)*
(1) Are you angry?	(1) He asked me whether I was angry.
(2) Where does your brother live?	(2) He asked me where my brother lives.

(b) To express a doubt.

EXAMPLE: He says he is a member of a noble (?) English family.

This use is rare and generally undesirable.

EXERCISE 50

Punctuate the following wherever necessary.

1. Through the influence of his father he got the job.
2. The army moved forward rapidly having previously mapped the country.
3. The army moved forward rapidly over a previously mapped country.
   (NOTE.—No. 2 will require a comma. No. 3 will not. In No. 2 the participial phrase is equivalent to a clause; i. e., the sentence, while it must be called simple, is in effect complex, being almost equivalent to the complex sentence, "The army moved forward rapidly, for the country had been previously mapped.")
4. That that is is that that is not is not.
5. Every one loved Agnes for she had the rare virtue of loving every one.
6. Every one loved Agnes she had a way of friendship with acquaintance and stranger rich and poor.
7. Take care of the minutes and the hours will care for themselves.
8. In some instances the tiger came out of one door in others out of the other. (Look out for clauses with "understood" words.)
9. All passengers buying tickets before April 1 will benefit by the rates.

10. The man who makes no mistakes never makes anything else.
11. The clerk who was late always had to pay a fine.
12. The clerk who was late explained that a wreck had delayed her car.
13. Intelligent care should be given children who have bad colds most diseases start that way.
14. (a) Mr. Jones of Buffalo is visiting here this week.
    (b) Mr. Jones of Buffalo [not the Detroit man] is visiting here this week.
15. Charles Carrpll of Carrollton wrote our Revolutionary patriot in reply to the statement that since there were other Charles Carrolls the king would not know which to hang.
16. There are several primary requirements for a military officer first he must be a man of commanding appearance second he must understand the wants of men third he must be well educated.
17. In your letter June 16 you ask a for information b for instruction. Have you our new instruction sheet Bulletin No. 3? You will find instruction therein enough to keep you busy a week.
18. How can he expect me to bring the books he asked Harry when I can't even get into the house.
19. Woman without her man would be a savage.
20. The schoolmaster says the mayor is a donkey.
21. A horse a horse my kingdom for a horse. —*Richard III*
22. But she is in her grave and oh
    The difference to me. —*Wordsworth*
23. How are the mighty fallen. —*II Samuel*

EXERCISE 51

Punctuate the following sentences:

1. The voices of the Present say come
    But the voices of the Past say wait —*Longfellow*
2. Quoth David to Daniel Why is it these scholars
    Abuse one another whenever they speak
    Quoth Daniel to David It naturally follers
    Folks come to hard words if they meddle with Greek —*Saxe*
3. One reason why I'm now so scared
    Pardon the weakness pray
    Is that I'm thinking all the while
    Of me what will they say
4. O earth so full of dreary noises
    O men with wailing in your voices
    O delvèd gold the wailers heap
    O strife O curse that o'er it fall
    God strikes a silence through you all
    And giveth His belovèd sleep —*Mrs. Browning*

5. At this critical moment a fresh comely woman pressed through the throng to get a peep at the gray bearded man. She had a chubby child in her arms which frightened at his looks began to cry. Hush Rip cried she hush you little fool the old man won't hurt you.

The name of the child the air of the mother the tone of her voice all awakened a train of recollections in his mind. What is your name my good woman asked he.

Judith Gardenier.

And your father's name

Ah poor man Rip Van Winkle was his name but it's twenty years since he went away from home with his gun and never has been heard of since his dog came home without him but whether he shot himself or was carried away by the Indians nobody can tell. I was then but a little girl.

Rip had but one question more to ask and he put it with a faltering voice.

Where's your mother

Oh she too had died but a short time since she broke a blood vessel in a fit of passion at a New England peddler.

EXERCISE 52

Punctuate the following passages, giving reasons:

1. There is one great amalgamating principle influencing Jew and Gentile Catholic and Protestant Christian and Mohammedan the Golden Rule Do unto others as you would have them do unto you.
2. There is a deal of vile nonsense talked upon both sides of the matter tearing divines reducing life to the dimensions of a mere funeral procession so short as to be hardly decent and melancholy unbelievers yearning for the tomb as if it were a world too far away.—*Stevenson*
3. Heyworth looked at the load sadly suddenly as if he feared to test his resolution he began unloading overcoat extra shoes extra underwear until at last were left one suit of underwear one wool shirt one pair of socks these to last him three months
4. The angels not half so happy in heaven
   Went envying her and me
   Yes that was the reason as all men know
   In this kingdom by the sea
   That the wind came out of the cloud by night
   Chilling and killing my Annabel Lee. —"Annabel Lee," *Poe*
5. Legal-tender money in payment of private debts consists of any gold coin silver dollars United States notes ("greenbacks") and United States Treasury notes to any amount fractional silver coins to the amount of ten dollars nickel and copper coins to the amount of

twenty-five cents gold and silver certificates and national bank notes are not legal-tender money but are ordinarily received in payment of debts without objection —*Huffcut*

QUESTIONS ON CHAPTER VIII

1. What do you understand by word groups within a sentence?
2. What are the three marks of punctuation used to indicate degrees of separation?
3. Why is it necessary to separate words in series?
4. Why is it proper to use a comma in addition to *and* near the end of a series?
5. Why should an "eddy" or a parenthetical word group be set off by punctuation?
6. What is meant by restrictive and non-restrictive expressions? Illustrate. Which are set off by commas?
7. Are all appositives set apart by punctuation? Explain.
8. Explain this statement: A comma plus a conjunction equals a semicolon?
9. How many uses of the dash are listed in the text?
10. What marks are used, and in what order, for purposes of classificational tabulation?

CHAPTER IX

HOW WORDS ARE MADE

111. Word Families. Throughout our lives we are learning new words—we must if we would keep pace with the times. The broader the vocabulary of which we are masters, the better fitted we shall be for opportunities that arise. In increasing our knowledge of words, we shall be greatly aided by remembering that they, like people, are often associated in families. When one meets a stranger named Brown in a foreign city he is ordinarily not much impressed. However, if he learns that the man is a brother of his neighbor Brown at home, his interest is at once aroused. When one sees in the word *petroleum* the same root (*petro*, rock) that he meets in *salt petre* (potassium nitrate, used in the manufacture of gunpowder) and in *petrify*, the relationship makes an impression, which is again made much deeper when he meets *petrography* (*graphy*, to write), the art of writing on stone, or *petrary*, an ancient war engine for hurling stones. He may continue if he wishes and learn that the given name *Peter* means rock, and that the stormy *petrel* was so named because it was believed that it can walk upon the sea as did the Apostle Peter.

It is interesting to note changes in meaning within a family of words. Most people know that *sanguine* means hopeful, ardent, confident: the root syllable *sang* means blood, and the word gets its meaning from the optimism of full-blooded, healthy people. But on the other hand, *sanguinary* means bloody, murderous, cruel; *sang-froid* (*froid* is related to *frigid*) means coolness, indifference, freedom from excitement; and *consanguinity* means relationship by blood.

It is, of course, not possible to analyze and associate all the words in the language. Many of the more common words require no analysis, and some are not formed along logical lines. However, the roots of many of our words, derivatives from Latin and Greek, may be recognized in dozens of different com-

binations, and thus the learning of many words may depend upon knowing the meaning of one syllable.

112. Plan of the Following Exercises. It is not desirable in this small book to analyze completely a great multitude of words. Scientific analysis of our vocabulary belongs to the field of philology, a difficult science; but a knowledge of some of the more common word elements will be useful. The following series of exercises is intended to give the student some skill in guessing at the meaning of strange words through a knowledge of the principal roots in common use, thereby making him less dependent on the dictionary and at the same time giving him considerable increase in reading power.

EXERCISE 53

Bring to class two words employing each of the common prefixes listed below. Be able to define the words.

1. *a - ab - abs*, away from.
2. *ad*[1], to.
3. *ante*, before.
4. *anti*, against.
5. *bi*, twice.
6. *cata*, down.
7. *circum*, around.
8. *contro - contra*, against.
9. *co - con*[1], with.
10. *de - di*, down, away.
11. *dia*, thru.
12. *dis*[1], apart.
13. *epi*, upon.
14. *e - ex*[1], out, forth.
15. *eu*, good.
16. *extra*, beyond.
17. *in - en*, in, into.
18. *in - un*[1], not, contrary to.
19. *inter*, between.
20. *intra - intro*, among.
21. *mal*, bad.
22. *mis*, bad, ill.
23. *mono*, one.
24. *non*[1], not.
25. *ob*[1], against.
26. *omni*, all.
27. *per*, through.
28. *peri*, around.
29. *poly*, many.
30. *post*, after.
31. *pre*, before.
32. *pro*, forward, for.
33. *re - red*, again, back.
34. *retro*, backward.
35. *se - sed*, away from.
36. *semi*, half.
37. *sub*[1], under.
38. *super*, over.
39. *syn*, with, up.
40. *trans*, across.
41. *ultra*, beyond.
42. *uni*, one.

[1]For ease of pronunciation, the last letter of a prefix often changes either to the first letter of the root syllable (thus *in-legible* becomes *illegible*) or to a letter easily pronounced with the next syllable (thus *in-possible* becomes *impossible*). In this manner the prefix *con*, for example, may become *com, co, cog, cor, col*; and other prefixes are varied in like manner.

EXERCISE 54

Bring to class two words employing each of the common suffixes listed below.[1] Be able to define the words.

1. *able* (*ible*).
2. *al* (*eal, ial*).
3. *ance* (*ence, ancy, ency*).
4. *ant* (*ent*).
5. *ary* (*ory*).
6. *ate*.
7. *dom*.
8. *ed*.
9. *ee*.
10. *en*.
11. *er* (*or*).
12. *ese*.
13. *ess*.
14. *est*.
15. *fold*.
16. *ful*.
17. *fy* (*ify*).
18. *hood*.
19. *ian*.
20. *ic* (*ical*).
21. *ine*.
22. *ing*.
23. *ise* (*ize, yze*).
24. *ish*.
25. *ism*.
26. *ist* (*ite*).
27. *ity* (*ty*).
28. *ive*.
29. *kin*.
30. *less*.
31. *let*.
32. *ling*.
33. *ly*.
34. *ment*.
35. *ness*.
36. *ous* (*ious, eous*).
37. *ship*.
38. *some*.
39. *tion* (*sion, ion*, etc.).
40. *tude*.
41. *ward*.
42. *y* (*ey*).

EXERCISE 55

Bring to class two words built wholly or in part on each of the root syllables in the exercises that follow (55-59 inclusive). Be able to define the words in a general way. Instead of trying to memorize the root meanings, try to discover the common idea in two or three words consisting in part of the same root syllable. Combine as often as you can the prefixes and suffixes in Exercises 53 and 54 with the roots in Exercises 55-59.

1. *animo*,	life	13. *celer*,	quick
2. *ann*,	year	14. *cent*,	hundred
3. *aper*,	open	15. *chron*,	time
4. *aqua*,	water	16. *cor* (*d*),	heart
5. *aster*,	star	17. *coron*,	crown
6. *aud*,	hear	18. *corp*,	body
7. *aur*,	gold	19. *cred*,	believe
8. *bene*,	good	20. *curr*,	run
9. *brev*,	short	21. *demo*,	people
10. *cap* (*it*),	head	22. *dent*,	tooth
11. *carn*,	flesh	23. *dict*	say
12. *ced, cess*,	give, move	24. *domin*,	master

[1] It is impossible to give the meanings of these suffixes as the meanings of the prefixes have been given. For this reason some teachers may prefer to concentrate the attention on the roots and the prefixes.

EXERCISE 56

25. *dorm,*	sleep	38. *gram,*	letter
26. *duc (t),*	lead	39. *graph,*	write
27. *fac,*	face	40. *grat,*	favor
28. *fact, fic,*	make	41. *hydro,*	water
29. *fer,*	carry, bear	42. *ject,*	cast
30. *fid,*	faith	43. *jud(ic),*	law
31. *fin,*	end	44. *junct,*	join
32. *fluo,*	flow	45. *jur,*	law
33. *frag, fract,*	break	46. *krat, crat,*	rule
34. *fug(i),*	flee	47. *lat,*	carry
35. *ge,*	earth	48. *lingu,*	tongue
36. *gen,*	birth	49. *liter,*	letter
37. *grad, gress,*	step	50. *lith,*	stone

EXERCISE 57

51. *loc,*	place	63. *mon,*	advise
52. *loqu,*	speak	64. *mono,*	one, alone
53. *magna,*	large	65. *mort,*	death
54. *manu,*	hand	66. *mot, mob,*	move
55. *mar, mer,*	sea	67. *nom(en),*	name
56. *mater,*	mother	68. *nunci,*	announce
57. *mens,*	measure	69. *ocul,*	eye
58. *ment,*	mind	70. *part,*	divide
59. *merc,*	pay	71. *pater,*	father
60. *meter,*	measure	72. *ped,*	foot
61. *migr,*	move	73. *pell, puls,*	drive
62. *mitt, miss,*	send	74. *pen,*	repent

EXERCISE 58

75. *phono,*	sound	88. *quadro, quar,*	four
76. *photo,*	light	89. *quer,*	complain
77. *pig, pict,*	paint	90. *quer, quir,*	ask
78. *plac,*	please	91. *quiesc,*	quiet, rest
79. *plen,*	full	92. *rad,*	root
80. *plic,*	ply, fold	93. *radi,*	ray
81. *polis,*	city, citadel	94. *reg, rect,*	rule
82. *port,*	carry	95. *rupt,*	break
83. *port,*	gate	96. *sacr,*	holy
84. *posit, pose,*	place	97. *sal,*	salt
85. *potent,*	powerful	98. *sanct,*	holy
86. *prim,*	first	99. *sa(t),*	enough
87. *punct,*	point	100. *scend,*	climb

EXERCISE 59

101. *sci,*	know	116. *temp,*	time
102. *script,*	write	117. *tens, tent,*	stretch
103. *secut, sequ,*	follow	118. *terra,*	earth
104. *sen,*	old	119. *tors, tort,*	twist
105. *sens,*	feel	120. *typ,*	stamp
106. *sist,*	stand	121. *vad,*	walk
107. *sol,*	alone	122. *ven(t),*	come
108. *spect, spic,*	see	123. *ver,*	true
109. *spir,*	breathe	124. *vert,*	turn
110. *stell,*	star	125. *vid, vis,*	see
111. *struct,*	build	126. *viv,*	live
112. *surg,*	rise	127. *voc,*	call
113. *tang, tact,*	touch	128. *volo,*	desire
114. *teg, tect,*	cover	129. *volv, volut,*	roll
115. *tel,*	far		

EXERCISE 60

What do the words mean in the following series of exercises (60-64 inclusive)? Do not use the dictionary, but refer to the lists of roots on the preceding pages. Your problem is to arrive at a meaning for each word through the syllables.

primeval	commensurate	portico
prima facie	abrupt	deportment
punctuate	interruption	potential
punctilious	eruption	potentate
pedal	Sacramento	impotent
pedometer	sacrifice	incredible
linguistic	sacrilegious	creed
magnify	stellar	credit
confident	constellation	cordial
fidelity	stelliform	cordate
Genesis	migration	manual
generate	immigration	amanuensis
definite	capital	manipulate
finite	decapitate	jurisdiction
emigration	caption	adjudicate
Eugene	maritime	judiciary
sacrament	portal	factory
mensuration	porter	facsimile
mermaid	portage	de facto

EXERCISE 61

fluent	radical	carnivorous
superfluous	eradicate	incarnate
confluence	placate	exsanguinated
torture	implacable	versimilitude
terra firma	placid	temporize
Mediterranean	revolve	democracy
terrestrial	involve	epidemic
local	involution	demography
locomotive	radiate	tensile
in loco parentis	radius	tent
conjunction	radiograph	tension
juncture	primitive	integument
adjunct	primordial	protect
plenty	primogeniture	sanctuary
plenipotentiary	tortuous	sanctify
replenish	retort	sanction
enunciate	quadruped	salt
announce	quadrennial	saline
pronounce	quadrilateral	tempus fugit
radish	carnal	temporal

EXERCISE 62

telescope	regular	contact
telemeter	correct	convene
telephone	rectify	advent
query	convert	prevent
inquiry	revert	evade
verify	versatile	pervade
Vera Cruz	vertebrae	invade
veritable	vivacious	quiet
science	vivisection (sect - cut)	quiescent
prescience	revise	requiem
omniscient	vocation	requiescat in pace
manuscript	vocal	consecutive
prescribe	revoke	sequacious
proscribe	supervise	sequel
scripture	visit	satisfy
circumscribe	viz. (videlicit; the *z* is from an old character used as a sign of abbreviation)	insatiable
sensation		satiated
sensitive		resist
senile	tangent	consist
senate	intangible	insistent
senescent		

EXERCISE 63

solitude
sole
solo
inspiration
spiracle
respire
spectator
spectacle
conspicuous
surging
resurgent
resurrect
deduce
ductile
induction
education
partition
particle
phonic
phonograph

euphony
nominate
nominal
nomenclature
monitory
admonish
premonition
paternal
patriotism
expatriate
matricide
maternal
matrix
propel
dispel
impel
penitentiary
penance
penal
pigment

depict
picture
oculist
occult
binocular
metrical
meter
comptometer
mortal
mortgage
post mortem
loquacious
elocution
eloquent
transfer
defer
fragile
fracture
fraction
sense

EXERCISE 64

project
trajectory
projectile
literary
illiterate
lithograph
monolith
transmit
missionary
missile
centennial
century
centipede
annual
per annum
A. D. (anno domini)
celerity
accelerate
corona
coroner

coronet
dictionary
indict
dictaphone
dormant
dormitory
dormer (window)
dominion
domino
corpse
Corpus Christi
incorporate
asteroid
astronomy
asterisk
dentate
dentist
indent
chronometer
chronology

benefactor
animated
introspect
epidermis
malefactor
polygamy
misled
secession
retroactive
synthesis
analysis
cataclysm
cataract
dispel
ultra-conservative
superheated
interurban
eulogy
circumnavigate
visible

113. The Use of the Dictionary. The foregoing exercises should not give the student the impression that he can get along without the dictionary. On the contrary, he will often need to verify his guessing, and he will profit by much study of the dictionary. But there are wrong ways to use the dictionary even when the searcher is diligent. The best possible use is that which will make further reference less necessary. The mere act of looking up a word is very often unprofitable.

A little study of a word, however, will almost always yield a rich return. The pupil should, first of all, look for the origin of the word. Next he should examine other words before and after to see if there are others from the same root, and last he should note carefully the meaning of the word, the meanings of words of the same family, and the use of these words in the illustrative sentences given. As he closes the dictionary he should form a little unspoken sentence or sentence element employing his newly acquired knowledge. This entire process will hardly increase the time required to examine a word by ten per cent, but it will generally increase his power to use the word by several hundred per cent.

For example, suppose the word is *salvage*. In Webster's *International Dictionary* (quoted only in part), he will find the following:

> salvage, (L[atin] *salvare*, see save) 1. The act of saving a vessel, goods, or life from perils of the sea.

Near the word *salvage* are these words:

> salvable—capable of being saved.
> salvability—quality of being salvable.
> salvation—the act of saving; deliverance from destruction.
> salvatory—a place where things are preserved.
> salve (săl'vē)—hail (God save you).

There are several other words from this root, not to mention *save* and *safe*. After the pupil has given a few seconds to the study of this group of words, he will probably be able to work out the meaning of the legal phrase *salvo jure* (*jure*—law, jury),

the right of being safe, without further use of the dictionary.

Few people know the good things to be found in the dictionary. Frequently people go to the trouble of writing questions to magazines and newspapers which could easily be answered by reference to any good dictionary.

EXERCISE 65

Using an unabridged dictionary only, answer the following questions:

1. Who was Arachne (fiction)? Barkis ("Barkis is willin'")?
2. What is the population of Rutland, Vermont?
3. What and where is Cremona? Tara?
4. Who was Jane Grey? What do you know about her?
5. How do you pronounce Zabadaias? (From the Bible.)
6. How do you pronounce Pisistratus? (Greek history.)
7. What is the meaning of the name Richard? Of Huldah?
8. What is the meaning of *ad interim?* Of *Honi soit qui mal y pense?*
9. Of what is F. R. C. P. E. an abbreviation?

EXERCISE 66

It is not uncommon to find students who cannot alphabetize with accuracy. This exercise is to correct that fault.

Bring to class slips of paper about one inch by two inches. From a list of the members of the class which the teacher should have on the board, copy one name on each slip, in the order of the names on the board. At a signal begin to arrange the surnames in alphabetical order. An error in the spelling of a name will disqualify a contestant.

Prepare thirty slips and on each copy a word from a single page of a dictionary. Shake the slips vigorously and then alphabetize them.

QUESTIONS ON CHAPTER IX

1. From what languages come most of the words which can be analyzed?
2. In what way is a knowledge of word formation an aid to spelling?
3. How can you sometimes bring to mind a word which you need but which you have temporarily lost?

4. Can you explain how *in-legal* became *illegal?* How *in-pious* became *impious?*
5. What is the most profitable method of using the dictionary?
6. How do some men gain mastery over a great vocabulary?

CHAPTER X

CAPITALIZATION AND SPELLING

114. Rules for Capitalization. Pupils entering high schools are assumed to be familiar with the main rules as to the use of capitals—that a sentence must begin with a capital, for example; that within a sentence proper nouns and proper adjectives begin with capitals, etc. For review and reference, however, the more important rules of capitalization are summed up below.

1. Capitalize the first word of every sentence. But do not capitalize the first word after a semicolon. The first word after a colon, however, is capitalized if a complete sentence or series of sentences follows, and if the colon accompanies, or is equivalent to, some such expression as *as follows*.

EXAMPLE: My reasons were these: The road was badly paved; my car was light and not in good repair; there was a better road a few miles to the south.

2. Capitalize the first word of every line of poetry.

3. Capitalize the first word of every direct quotation that consists of one or more sentences and is formally introduced.

EXAMPLE: We very distinctly heard the doctor say, "You are unfair."

But do not capitalize a quoted word, phrase, or dependent clause that is worked closely into the structure of a sentence.

EXAMPLES: Abigail thought it was a good "idear."
They learned that "honesty is the best policy."

4. In the statement of formal resolutions or propositions for debate, capitalize the first word after *Resolved* or *Whereas*.

EXAMPLE: Resolved, That the American government should take steps to acquire ownership of the coal lands.

5. Capitalize *I* and *O* when they are used as words. But *oh*, unless at the beginning of a sentence, is not capitalized.

6. Capitalize proper nouns and adjectives derived from them.

EXAMPLES: America, American; Elizabeth, Elizabethan.

This rule seems very simple and is generally understood; but practical difficulties often arise as to just what words are proper nouns, and which words require capitals in proper names consisting of two or more words. Attention is therefore called to the following specific cases:

(a) Capitalize all names for the Supreme Being; for the Bible and other sacred books and for the books of the Bible; for church functions.

EXAMPLES: The Almighty, the Savior; the Scriptures; Easter.

(b) Capitalize the names of the days and the months, but not of the seasons.

EXAMPLES: Thursday, August, spring.

(c) Capitalize *East, West, North, South,* etc., when they mean peoples or sections of the country, but not when they mean directions—points of the compass.

EXAMPLES: I have always lived in the West.
I saw a dark cloud coming from the west.

(d) Names of studies are not ordinarily capitalized, except the proper names of languages.

EXAMPLES: arithmetic, Latin.

(e) The names of personified qualities or things or animals are usually capitalized.

EXAMPLE: Thus Nature was his kind teacher.

(f) Capitalize *le, la, de, du,* in French names, when no title or Christian name precedes them; but do not capitalize them when a title or given name precedes.

EXAMPLES: De Bracy, Front de Boeuf.

(g) Always capitalize *Van* in Dutch names; never capitalize *von* in German names.

EXAMPLES: Van Houghton, von Bismarck.

It should be remembered, however, that one sometimes writes his name in a manner contrary to the general rule. Anybody addressing such a person should be very careful to write the name as he writes it, regardless of the rule.

(h) Words that are primarily common nouns are often capitalized when made parts of proper names. The distinctions in usage brought out below should be very carefully observed.

EXAMPLES:

A Chicago high school (not a proper name), but the Hyde Park High School (the name of a particular school).

Pennsylvania mountains (not a proper name), but the Allegheny Mountains.

An Illinois canal, but the Illinois-Michigan Canal.

A party of scouts, but the Boy Scouts (name of an organization).

(i) Capitalize the first word and all the longer and more important words in titles of books, pictures, etc. This means that usually nouns, adjectives (but not articles except at the beginning), pronouns, verbs, and adverbs are capitalized; but not prepositions or conjunctions unless they are very long.[1]

EXAMPLES: The Mark of the Beast
Life's Little Ironies
As You Like It
Prue and I

7. As a general rule, capitalize the abbreviations of proper names; do not capitalize abbreviations of words that would not be capitalized.

EXAMPLES: Illinois—Ill.; Principal (as a title)—Prin.; quart—qt.; candle-power—c.p.

There are some special cases, however. Thus abbreviations of titles are regularly capitalized even if the title may be used as a common noun.

EXAMPLE: Ph. D.; but "He is a doctor of philosophy."[2]

[1] Within recent years it has become customary in library catalogues and with some printers not to use capitals in the titles of books, except, of course, for the first word of each title and for proper nouns and adjectives.

EXAMPLE: Mrs. Wiggs of the cabbage patch.

[2] A title in connection with a name, however, is capitalized; e. g., *Doctor Coulter*.

Note also that the following abbreviations are capitalized, although the full forms employ small letters: P. O., post office; N. B., nota bene (note well); O. K., all correct; P. M., post master; C. O. D., cash on delivery.

In general, abbreviations should be sparingly used except in technical work in which it is sometimes desirable to use them for the purpose of saving space and time. In writing of any literary quality, abbreviations are hardly at all used, except a few like *etc.*, *viz.*, *i. e.*, *e. g.*, *a. m.*, *p. m.*, *A. D.*, *B. C.* Students will be wise to make very sure of the propriety of any use of abbreviations they are tempted to make, judging by the custom of the best authorities in the particular kind of writing they are doing.

EXERCISE 67

Write the following, with whatever capitals are necessary:

indian	gods	m. de la salle
redeemer (deity)	i.e.	english
van syckle	pt.	pullman
illinois river	f.o.b.	south pole
mother	p.p.	russian empire
my mother	pp.	empire of russia
god	e.g.	the post office
autumn	tex.	a true democrat
in the south	etc.	englewood high school
wednesday	co.	high schools of chicago
"you win" he said	b/s.	forty-fourth st.
negro	b/e.	master of arts
last days of pompeii	o	d (five hundred)
an ohio river	acct.	book IV
whereas our friend	jr.	yours truly
gypsy	bbl.	civilization
von moltke	god's	mammon

115. Division of Words. Years ago, at the "three R's" period of education, spelling by syllable was very common. It was not unusual for oral spellers to pronounce, then spell, each syllable separately. The result is believed by some people to have been much superior to that of our present stress on written spelling. One thing evidently might be

gained by the old method—correct division of words into syllables. Often children try to spell a word as a whole, with the result that they omit or misspell one or two syllables. Spelling by syllables has its advantages. Suppose the word is *transubstantiation*. If the pupil will concern himself first with *tran* alone, he will not miss it; then comes *sub*, which is easy. Syllable by syllable he will complete the word.

To determine syllables the dictionary is, of course, the best authority and must often be consulted. A few general principles, however, will be helpful even though there are occasional exceptions.

1. Prefixes and suffixes usually constitute distinct syllables. See the lists of prefixes and suffixes in the preceding chapter, Exercises 53 and 54.

2. When a consonant is doubled the syllabic division is usually between the two letters. This rule sometimes accounts for exceptions to number 1.

EXAMPLES: run-ning, hop-ping.

3. Any group of letters not easily and naturally pronounced together should not be made a syllable.

EXAMPLES (wrong): Cat-holic, bac-kache, tob-acco.

One particularly common blunder in syllabication (a violation of both rule 1 and rule 3) consists in making a syllable of *ion* in such words as *attention, dissension, production*, etc. The final syllable in such words is pronounced as if spelled *shun*. The letters *ion* alone could not possibly account for such pronunciation; the preceding *t* or *s* belongs to the final syllable, which is *tion* or *sion* as the case may be. This applies to nearly all words with these very common endings. But of course a different principle applies to such a word as *onion*. It is pronounced *un-yun;* the syllables, therefore, are *on-ion*.

Another common error is treating *ed* as a distinct syllable in words in which it is not a syllable. *Liked*, for example, is one syllable and cannot be divided.

116. Dividing a Word at the End of a Line. Words should never be divided at the ends of lines except between syllables. This is an absolute rule and the violation of it makes a very bad impression on any reader. It does not follow, however, that any word may be divided between any two syllables. On account of misunderstandings that may result, at least for a moment, it is desirable to observe the following general instructions regarding the division of words between syllables:

1. Do not divide very short words. There is no need of doing this and the result is awkward.

EXAMPLES (undesirable): He tried ev - ery door.
Put down all the e - ven numbers.

2. Avoid division of surnames.

EXAMPLE (undesirable): He turned the work over to Mr. Camp - bell.

3. Be sure that the first part of the divided word does not give a wrong impression, or tend to cause mispronunciation. Thus in the first example below, the reader gets the idea of number—ten—and readjustment in the next line requires unnecessary labor; in the other examples the natural tendency, on seeing the first syllable alone, is to mispronounce.

EXAMPLES (misleading):

(1) The squid has ten - tacles about the mouth.
(2) The green bananas would not rip - en.
(3) As it was, there was no - thing to be done.
(4) That in itself was her - itage enough.

4. Avoid all strange-looking syllables resulting from division, even though the break is between syllables.

EXAMPLES: hor-ses, reada-ble, une-ven.

Correct division of words is a matter of watchfulness—as, indeed, is correct English generally. It is every writer's duty to present his ideas with as few distracting elements as possible. A reader will resent receiving a wrong impression, even though he may not be conscious of the exact cause of his irritation

EXERCISE 68

Where would you divide the following words? Before using a dictionary try breaking each word as you would if it came at the end of a line.

gallant	uttered	analyzed	business	loving
nation	question	strength	lovely	omission
invention	running	pictures	Passover	diaphragm
unhesitatingly	union	audible	active	knowledge

117. Compound Words. Our customs with regard to compound words are so inconsistent that general rules cannot be given. The student will have to learn which words require the hyphen, which are run together without it, and which groups make two or more words. Pronunciation will often aid in determining the matter, but in many cases it will be necessary to consult the dictionary. The following observations also will be of some help, even though there are unfortunately many exceptions to the general principles mentioned:

1. Short words that have been associated for a long time and are pronounced with a single effort and unequal stress are very commonly made one word, without a hyphen.

EXAMPLES: sidewalk, sheepskin, honeymoon.

2. When two words that are combined receive equal emphasis and separate pronunciation, the hyphen is likely to be used.

EXAMPLES: deaf-mute, cat's-paw.

The general practice may be fairly well summed up as follows: Compounds of common words like *book*, *house*, *shop*, etc., when the prefixed word is of one syllable, are not hyphenated. When the preceding word consists of two syllables, the hyphen is used. When the preceding word consists of three or more syllables, the two words are written separately.

EXAMPLES:	toyshop	tailor-shop	electric shop
	storeroom	cooling-room	operating room

While this is a valuable test it must be checked with the dictionary's record of common usage, for there are many

exceptions. The following sections will deal with numerous specific examples of the different forms.

118. Words Sometimes Wrongly Combined. The following expressions consist of separate words and should not be used as single words or with the hyphen:

every time — in spite of
no one — on to
per cent. — some day
all right (There is no such word as *alright.*)
near by (*Nearby* and *near-by* are questionable forms.)

119. Words Written Without a Break. Each word in the groups listed below is one word, written without the hyphen:

All combinations ending in *self*—myself, yourself, themselves, etc.
All combinations ending in *body*—anybody, somebody,[1] nobody, etc.
All combinations ending in *thing*—anything, something, nothing, everything, etc.
All combinations ending in *ever*—whatever, whoever, wherever, whenever, etc.
All combinations ending in *where*—elsewhere, nowhere, somewhere, etc.

The following words are not divided:

almost
already (Do not confuse this with *all* [*is*] *ready.*)
although
altogether
always
apiece
biennial (triennial, etc.)
childhood
everlasting
extraordinary
farewell
forthcoming
inasmuch
inside (outside, onside, etc.)
instead
midnight
moreover
nevertheless
nickname
notwithstanding
nowadays
outstretch
railroad
rewrite
schoolboy
schoolmaster (but school teacher)
semicolon
sometimes[2]
somewhat
surname
today[3]
together
tomorrow[3]
tonight[3]
wardrobe
without

[1] In a different sense *some body* may be two words, *some* being then an adjective.
EXAMPLE: The eclipse was caused by the passage of *some body* between the earth and the sun.

[2] *Sometime* (one word, an adverb) should be distinguished from *some time* (two words, meaning a considerable period).
EXAMPLE: *Sometime* I hope to go to Europe. My brother has spent *some time* there.

[3] *To-day, to-morrow,* and *to-night* used to be considered the proper forms and are still preferred by some writers, but the forms without the hyphen are also in general use.

120. Words Employing the Hyphen. Compounds beginning with the following words are almost always written with hyphens:

by—by-laws, by-path, by-products, etc.
extra—extra-fine (but extraordinary).
father (*sister*, *son*, etc.)—mother-city, sister-church, brother-mason, son-in-law, etc. (but fatherland).
fellow—fellow-man, fellow-servant, etc. (but fellowship).
half (and *quarter*)—half-moon, half-mast, quarter-mile.
self—self-evident, self-supporting.
world (*worldly*)—world-empire, worldly-minded.

A great many compound adjectives require the hyphen in order to prevent ambiguity or awkwardness.

(*Incorrect*)	(*Correct*)
1. Even ten story buildings are rare in Europe.	1. Even ten-story buildings are rare in Europe.
2. The home of the Anglo-Saxons was a low lying section.	2. The home of the Anglo-Saxons was a low-lying section.
3. My home made pickles are delicious.	3. My home-made pickles are delicious.
4. A tall, red haired man greeted me.	4. A tall, red-haired man greeted me.

Many prefixes and some words are followed by the hyphen when they terminate in a letter the same as that beginning the root syllable or the next word.

EXAMPLES: pre-eminent, co-ordinate, bell-like, head-dress, night-time, pale-eyed.

In printing, the dieresis (··) is sometimes used over the second of the two vowels that meet, instead of the hyphen between them.

EXAMPLES: preëminent, coöperate.

Notice the effect on the meaning secured by making one word out of two or more separate words. What are the differences between the following pairs?

(1) A hot-bed and a hot bed.
(2) A dancing-school and a dancing school.
(3) A sidewalk and a side walk.

How many meanings can you get from the following words by inserting hyphens?

(1) Twenty five cent pieces.
(2) A man eating tiger.

EXERCISE 69

Correct all errors you find in the following list (some expressions are now correct):

selfseeking	fellowservant	no-thing
bookkeeping	log book	alright
homelike	any thing	all-though
cannot	everytime	anywhere
onto	toyshop	not withstanding
book case	by ways	today
life blood	cold drawn	elsewhere
school house	percent	life long
world politics	half turn	church wedding
moon shine	water-tight	any body
ice-man	nearby	drugstore
ice-cream	over anxious	sometime
self-reliance	more over	rabbitskin

121. Spelling Out Numbers. In general it is best to write out in words all numbers from one to one hundred inclusive, except as indicated in the next section; and likewise all large numbers that may be spoken of as hundreds, thousands, etc.

EXAMPLES:

The distance is about eighty-five miles, and there are two stations about ten miles apart.

It was possible to secure about nineteen hundred recruits from a county of twenty-five thousand population.

Note, however, that while we write out twenty-five thousand, we preferably use figures to express 25,500, because it would be awkward to spell this all out. Some special points worth noting are:

(a) Always spell out a number beginning a sentence.

(Incorrect)	*(Correct)*
109 men constituted the force.	One hundred nine men constituted the force.
	Or: The force consisted of 109 men.

(b) Spell out the time of day (but figures are used in time tables).

EXAMPLE: seven-thirty.

(c) Spell out ages.

EXAMPLE: eighteen years, seven months.

(d) Spell out sums of money less than a dollar (except in lists containing sums of more than a dollar), and "round numbers" in larger amounts.

EXAMPLES: It cost ninety cents.
I paid thirty dollars for it.

122. When Figures May Be Used. The practice explained in the foregoing section applies to ordinary writing in which numbers are not extensively used. In writing that involves extensive use of statistics of any sort, figures are used much more freely, both to save space, and to save time for the reader. The general principle is not to spell out numbers of a complicated nature. Thus we use figures for:

(a) Dates.

EXAMPLE: May 24, 1895.

(b) Dollars and cents.

EXAMPLE: $4.72.

(c) Street numbers of houses and other buildings.

EXAMPLE: 753 Washington Street.

(d) Numbers of three figures or more that are not even hundreds, thousands, etc.

EXAMPLES: 204 (but two hundred), 11,260 (but eleven thousand).

(d) Per cent and ratio (except in writing of a distinctly literary character).

EXAMPLES: 6 per cent on loans; the ratio is 2 to 3.

(e) A list of articles, a group of dimensions, or any series of numbers or collection of statistics that would become tiresome to the reader if spelled out.

EXAMPLES:

Please send 2 doz. no. 4622 shirts, size 16.

In 1896 there were 11 cases of small pox, 242 of measles, 112 of tetanus, etc.

The living room was 16 by 24 feet; the dining room, 15 by 18; the kitchen, 12 by 14.[1]

EXERCISE 70

Correct the following:

1. The Panama Canal is 50 miles long. It was begun in nineteen hundred and four. Lieut. Col. Geo. W. Goethals was made chief engineer in nineteen hundred seven. The average depth is 42 feet.
2. His bill was seven dollars and eighteen cents for board and $.90 for laundry. There was a $5.00 charge extra for his 7-year-old boy.
3. 69 divorces per 100,000 were granted in Alabama in 1900, as against 10 for the same population in 1870.
4. At 7:30 the man died aged 87 years, seven months, and 24 days.
5. The room was eighteen by six by 12 feet and would accommodate 10 machines costing eighteen dollars and sixty cents each on a daily outlay of $.80 each.
6. 6 or 7 of us fellows planned to go camping at 67th and the lake. I had only 2 dollars but my cousin had $3.15; so we decided to rent a tent.

123. Some Rules of Spelling. English spelling is notoriously inconsistent and confusing, so that in general the spelling of each word is learned by itself; nevertheless there are some rather simple rules that will be helpful in spite of the fact that there are exceptions to most of them.

Rule I. Monosyllables and words accented on the last syllable, ending in a single consonant preceded by a single vowel, double the final consonant before a suffix beginning with a vowel.

EXAMPLES: run, running; admit, admitting.

[1] In a story, however, if the dimensions were given at all, they would be spelled out.

But note that if the accent is not on the last syllable there is no doubling.

EXAMPLE: profit, profiting.

Note also that two vowels preceding the final consonant obviate the doubling.

EXAMPLE: conceit, conceited.

Rule II. Final silent *e* is generally dropped before a suffix beginning with a vowel and retained before a suffix beginning with a consonant.

EXAMPLES: race, racing; hope, hoping; arrange, arrangement.
EXCEPTIONS: judgment, acknowledgment, abridgment.

A further group of exceptions to Rule II occur because *c* and *g* are generally hard before *a*, *o*, and *u*, and soft before *e*, *i*, and *y*. In such words as *change* and *peace*, the addition of *able* would, according to Rule II, bring *g* and *c* before *a*, making these letters hard. To indicate the soft pronunciation, it is necessary to retain the *e* at the end. Therefore we have *changeable*, *peaceable*, and similar spelling of a few other words (*traceable*, etc.).

Rule III. In general there are adjectives ending in *able* corresponding to nouns ending in *ation;* but if there is no noun ending in *ation*, the adjective ends in *ible*. In the latter case there is often a noun ending in *ibility*.

EXAMPLES: accusable (adj.); accusation (n.)
conformable (adj.); conformation (n.)
admissible (adj.) There is no noun *admissation*.
defensible (adj.) There is no noun *defensation*.

Rule IV. To avoid confusion between *ei* and *ie*, the following jingle may be helpful:

I before *e*
Except after *c*,
Or when sounded like *a*,
As in *neighbor* or *weigh*.

In other words, when the sound is that of a long *e* (*ē*) the common spelling is *ie* except after *c*.

EXAMPLES:	*Long e after c*		*Long e in other cases*	
	conceive	brief	belief	field
	deceive	chief	relief	yield
	receive	niece	siege	wield
	Exception		*Exceptions*	
	financier	seize	either	leisure
		weird	neither	inveigle

When the sound is not long *e*, *ei* is the more usual spelling.

EXAMPLES:	*Sound of long a*	*Sound of long i*	*Short sounds*
	deign	height	foreign
	vein	sleight	counterfeit
	rein		heifer

There are only a few common exceptions having *ie* when the sound is not long *e:*

friend, kerchief, mischief, sieve, view.

Rule V. Words of two or more syllables rarely end in double *l;* words of one syllable rarely end in one *l.*

EXAMPLES: until, till; fulfil, fill.
EXCEPTIONS: foretell, undersell, recall, misspell.

Rule VI. The ending *ize* is more common in America than *ise.* The following words are sometimes misspelled because they end in the less common way:

advertise	chastise	demise	supervise
enfranchise	compromise	advise	surprise

EXERCISE 71

1. Write all the adjectives and nouns you know that are related to the following verbs and verb-roots:

flex (bend)	digest	invert	dur (last)
fuse	irritate	separate	detest
limit	extend	repress	damn
admit	navigate	vis (see)	accuse
collect	calculate	vary	negotiate

2. Among the exceptions to Rule III are the adjectives related to the following verbs. Form the adjectives.

teach	break	pay	read	depend
sale	laugh	eat	love	receive

EXERCISE 72

1. Form the present participles of the following verbs:

give	sin	bluff	shriek	sit
play	fan	rough	dine	set
trace	make	seek	write	lay

2. Add *able* to the following:

like	space	place	peace
trace	plac (please)	renew	mend

3. Are the following words correctly spelled?

advertise	lovable	feasible	abridgment
salable	lining	weird	placement
convertible	trimming	leisure	believe
foretell	skilful	awful	restful

124. Learning the Troublesome Word. The following exercises contain lists of troublesome words which appear with a regularity that makes their mastery once and for all imperative. Avoid the feeling that some of them, like *until*, are so easily spelled that they do not merit attention. Experience has shown that little words make more than their share of trouble. For instance, *no* and *know*, *new* and *knew*, are continually confused. Bear in mind that misspelling a long word is often excused, but missing a short and common word is regarded as evidence of incompetency.

Often a pupil, through many failures, gets the idea that he is not a "natural speller." He even begins to believe that nature failed to equip him with the ability to spell, and as a result he does not try to improve. Sometimes he considers

the teacher unreasonable in demanding that he spell ordinary words correctly. Usually such a pupil misspells one or two hundred different words persistently and spells all other words correctly. Because the list is somewhat extended he fails to note that he is misspelling the same word again and again; whereas if he were aware of the great number of times he misspells that one word, he would take the time to learn it and end a series of errors. Six months of careful study of his own errors will generally remove most of the difficulty.

EXERCISE 73

A prominent business firm at one time employed the following list of words in the examinations it required of stenographers. Can you spell every word?

1. likelihood
2. commensurate
3. addicted
4. excessive
5. descent
6. ascertain
7. tariff
8. schedule
9. foreclose
10. mortgage
11. lien
12. interfere
13. legitimate
14. grateful
15. edition
16. petition
17. council
18. legibly
19. description
20. company
21. latter
22. useful
23. device
24. referred
25. principal
26. stationary
27. library
28. advice
29. canvas
30. canvass
31. prestige
32. lose
33. stationery
34. loosely
35. eligible
36. accidentally
37. conscientious
38. judgment
39. accommodate
40. concern
41. recommend
42. congratulate
43. imitation
44. mahogany
45. accrued
46. bankruptcy
47. rolls
48. hysterical
49. aisle
50. calendars
51. measurements
52. bulletin
53. dissatisfied
54. embarrassing
55. culpable
56. definition
57. adequate
58. ridiculous
59. cargo
60. conscience
61. attic
62. basement
63. feasible
64. precedent
65. annoyance
66. anonymous
67. deceased
68. diseased
69. indebtedness
70. redeemable
71. competitors
72. hazard
73. expenditure
74. extension
75. interference

EXERCISE 74

The following is a list of common words that are very frequently misspelled. Words mentioned in Exercises 73 and 75-77, inclusive, are here omitted. Study these words carefully and master the spelling of any that have troubled you.

1. across
2. address
3. all right
4. amateur
5. answer
6. apart
7. apparatus
8. appearance
9. approach
10. argument
11. arouse
12. arrangement
13. arrival
14. article
15. autumn
16. awful
17. awkward
18. bachelor
19. baggage
20. balance
21. barbarous
22. beefsteak
23. beginning
24. benefiting
25. brakeman
26. business
27. carriage
28. cemetery
29. chestnut
30. clothes
31. column
32. committee
33. concede
34. consent
35. convalescent
36. criticize
37. definite
38. despair
39. destruction
40. development
41. difference
42. dining
43. disappear
44. disappoint
45. discipline
46. dissipated
47. duly
48. etc.
49. exaggerate
50. excellent
51. existence
52. experience
53. fascinate
54. Filipino
55. foretell
56. forty-four
57. gasoline
58. gauge
59. grammar
60. humorous
61. hundredths
62. incident
63. independent
64. indispensable
65. infinite
66. insistent
67. intelligible
68. kerosene
69. laid
70. license
71. lightning
72. liquefy
73. loneliness
74. loveliness
75. maintenance
76. manageable
77. marriage
78. mathematics
79. meanness
80. meant
81. measles
82. misspell
83. murmur
84. mystery
85. necessary
86. nickel
87. ninety-ninth
88. noticeable
89. oblige
90. occurring
91. omitted
92. operate
93. opportunity
94. optimism
95. original
96. oxygen
97. parallel
98. paralyze
99. Philippines
100. picnicking
101. possession
102. possibly
103. practical
104. prairie
105. preceding
106. preference
107. prejudice
108. preparation
109. privilege
110. procedure
111. professor

112. pumpkin
113. pursue
114. questionnaire
115. reference
116. rhythm
117. safety
118. sandwich
119. Saturday
120. sentence
121. separate
122. shepherd
123. similar
124. sincerely
125. solemn
126. sophomore
127. specimen
128. speech (but speak)
129. spoonfuls
130. succeed
131. sufficient
132. superintendent
133. supersede
134. tassel
135. together
136. truly
137. Tuesday
138. turkey
139. twelfth
140. tyranny
141. umbrella
142. usually
143. vaccinate
144. vegetable
145. vengeance
146. vertical
147. villain
148. visible
149. weather
150. Wednesday
151. which
152. woolly
153. yacht

EXERCISE 75

Learn to spell the following words that are often confused. Use each in a sentence or phrase to make sure that you know the meaning.

accept—to take
except—to leave out

affect—to act on
effect—(n.) result, (v.) accomplish

angel—a heavenly being
angle—a corner

auger—a tool for boring
augur—to predict or indicate
It *augurs* ill.

base—(n.) the bottom, (a.) vile
bass—a deep tone[1]

beside—at the side of
besides—in addition to

brake—a device to stop a vehicle
break—to destroy

canvas—cloth
canvass—to sell from house to house

advice—noun
advise—verb

altar—in a church
alter—to change

ascent—a climb
assent—to agree to

bare—uncovered
bear—(v.) to carry, (n.) an animal

berth—a bed
birth—beginning of life

born—brought into the world
borne—carried

cannon—a gun
canon—a law
The *canons* of the church.

capital—the chief city, money
capitol—a government building

[1] *Bass* (with a short *a*) is the name of a fish.

ceiling—covering of a room
sealing—closing up tight

choose—present tense
chose—past tense

coarse—not fine
course—ground traversed

complement—that which completes
compliment—praise

creak—to make a noise
creek—a small stream

deceased—dead
diseased—ill

device—noun
devise—verb

emigrant—one who leaves a country
immigrant—one who arrives in a country

faint—weak
feint—a mock attack

farther—applied to distance
further—applied to logical relation
I would say *further* that it is *farther* than you realize.

formally—according to form
formerly—previously

gilt—golden
guilt—state of having committed a crime

choir—a group of singers
quire—24 sheets of paper

chord—in music
cord—a string or rope

colonel—an officer
kernel—meat of a nut

council—a body of men
counsel—an advisor, or advice

currant—a fruit
current—the flow of a stream

desert—a desolate place
dessert—the last course at a meal

dyeing—coloring
dying—giving up life

emigration—going from a country
immigration—coming to a country

faker—one who swindles (slang)
fakir—a Mohammedan religious devotee

finally—at last
finely—in small parts

gait—manner of walking
gate—an opening in a fence

grisly—horrible
grizzly—grayish

EXERCISE 76

Learn the meaning and the spelling of the following words. Use each in a sentence or a phrase.

heal—to make well
heel—hind part of foot

hew—to cut
hue—color

hear—to perceive sound
here—at this place

hoard—to store up selfishly
horde—a wild multitude

impassable—not to be passed
impassible—reserved

knew—past tense of *know*
new—not old

later—used of time
latter—used in reference

lessen—to make less
lesson—something to be learned

marten—an animal (one of the weasels)
martin—a bird (one of the swallows)

miner—one who mines
minor—one under age

pendant—a hanging jewel ornament
pendent—hanging

precede—to go before
proceed—to continue

prophecy—(n.) a prediction
prophesy—(v.) to predict

quiet—still
quite—entirely

real—genuine
reel—a revolving device

right—correct
rite—a ceremony
write—to put words on paper

sleight—skill (*sleight* of hand)
slight—small

their—possessive of *they*
there—an adverb of place

ingenious—clever at contriving
ingenuous—frank

know—to understand
no—not any

lead—(v.) to conduct, (n.) a metal
led—past tense of *lead* (v.)

loose—adjective
lose—verb

meat—flesh
meet—(a.) proper, (v.) to come together
mete—measure

peace—freedom from strife
piece—a portion or fragment

pillar—a column
pillow—a cushion

principal—(adj.) first
principle—(n.) essence, primary, element
(*Principal* is a noun when it means principal teacher or principal sum.)

propose—to suggest to others
purpose—intention

rabbet—the groove on matched lumber
rabbit—hare

receipt—acknowledgment of receiving
recipe—a formula, or list of ingredients

road—a street
rode—past tense of *ride*
rowed—past tense of *row*

stationary—not moving
stationery—writing material

therefor—for it
therefore—consequently

to—a preposition
too—an adverb
two—a number

weak—feeble
week—seven days

ware—a class of material
wear—to be dressed in
where—a question of place

EXERCISE 77

The following words are often misspelled because they are mispronounced. Write a phrase or short sentence containing each. Pronounce the words carefully.

accidentally—not accidently
aeroplane (now often airplane—not aereoplane or areoplane
arctic, antarctic—not artic, antartic
asked (past tense)—not ask
athletic—not athaletic or atheletic
boundary—not boundry
brethren—not brethern
casualty—not casuality
children—not childern
February—not Febuary
forward—not foward
government—not goverment
grievous—not grievious or grevious
height—not heighth
incidentally—not incidently
irrelevant—not irrevelant
laboratory—not labratory or labatory
larynx—not larnyx
library—not libary
lightened—not lightninged
meningitis—not mengitis
militarism—not militaryism
mischievous—not mischievious
Niagara—not Niagra
nominative—not nómitive
occasionally—not occasionly
particularly—not particurly
partner—not pardner
perambulate—not preambulate
percolator—not perculator
personally—not personly
perspiration—not prespiration
pronunciation—not pronounciation
recognize—not reconize
repetition—not repitition
ridiculous—not rediculous
sacrilegious—not sacreligious
specialty—not speciality
studying—not studing
suggestion—not sujjestion
superfluous—not superfulous
surprised—not suprised
temperament—not temperment
while, whether, etc.—not wile, wether, etc.

QUESTIONS ON CHAPTER X

1. Can you give two general principles of syllabication?
2. What is the general law concerning the breaking of a word at the end of the line?
3. What special danger must be considered in thus breaking a word?
4. What are the general laws of hyphenization?
5. Name some words that are often wrongly combined.

6. All combinations ending in certain syllables are written without a break. What are these syllables?

7. What is the difference between *already* and *all ready*?

8. Is the following correct? "Sometime I want you to give some time to this book."

9. When are numbers spelled out?

10. Why is it that when you add *able* to *blame* you get *blamable*, but when you add *able* to *trace* you get *traceable*?

11. Why is *benefiting* spelled with one *t*?

12. What is the "*l* rule" (p. 172)?

13. Why do many people come to believe they cannot "learn to spell" (p. 173)?

14. Do you ever use any of the wrong spellings mentioned in Exercise 77?

CHAPTER XI

SPOKEN ENGLISH

125. Faults in American Speech. American speech and the American speaking voice are severely criticized in both Europe and America. *Slovenly, coarse, grating, lazy, high-pitched,* and *mush-mouthed* are some of the adjectives applied to our oral expression.

We are all too likely to regard the tone of our voices as inherited along with the color of our eyes, and therefore make little effort to soften the sound or lower the pitch—a failure which causes much criticism. But we can improve our speaking voices. We can speak more slowly and more distinctly; if we do, our voices will become softer and less irritating to our hearers.

Again, our utterance is too often incomplete. This may be due partly to the American spirit of hurry—a demand for results, regardless of method. We utter parts of sentences only and do not finish our words. Often we omit entire syllables. In the earlier days when competition was limited or lacking, and when opportunities were so great that even men of slight ability could succeed, slipshod speech was not the handicap it now is. But America is changing. It is no longer easy to secure land at a few dollars an acre, or to start a store in a town destined in one generation to grow into a city. Most of us can hope to prosper now only by means of thoroughness and care in little things. We are finding that our speech is inadequate.

The problem is complicated by the many foreign elements in our population. English has certain sounds that are lacking in some other languages, and which are naturally difficult for people who speak those languages. The boy or girl who comes to an English-speaking school from a home where it is necessary to use some other language in order that the parents may take part in the conversation, needs patient drill and patient practice—not ridicule. The mistakes of such a pupil

are far more excusable than those of one who reflects the influence of "Bowery slang," as in *thoid* and *goil* and *youse*. But every pupil can make some improvement in his spoken English.

126. Enunciation. First, cut every syllable clearly. Begin with *particularly*. Don't pronounce it *partic-your-ly*. Practice this word until you can run the sounds through without putting undue stress upon the *lar*. Can you pronounce *dictionary*, accenting *dic* and allowing the *shun-a* and *rie* equal stress? Pronounce *indissoluble*. (You probably can't unless you have had your attention called to it before.) Pronounce *can't you* several times, keeping the two words distinct. (There is no *ch* in these words.) The following exercise contains a number of expressions that are similarly mistreated in common speech. Practice them all.

EXERCISE 78

Speak the following, slowly at first, then at usual speed:

how do you do
what do you
what did you
did you
can't you do it
where did you
governor
drowned
superintendent
gentleman
gentlemen
arctic
salary
children
grandfather
usually
American (not Amurikin)
is he here
particularly
that will do
February (not Febuary)
last night
hundred
cardinal
go on
would have
might have
indemnity
representative
government (not goverment)
athletic (not atheletic)
library
nominative (not nomitive)
adjective (not ajetive)
probably (not probly)
surprised
occasionally
larynx
asked
perhaps
general
laboratory
irrelevant
separate
diamond
idea (not idee)
indisputable
history (three syllables)

127. Purity of Vowel Sound. After indistinct enunciation, impure vowel sounds are probably the most objectionable element in our pronunciation. The sounds discussed in the following sections need constant attention. It is not enough to note them in passing. Our habits of speech have been with us many years and are not easily changed. Much good can be done by criticism among the group of classmates with whom you associate, but if any real progress is to be made against the customs of years, it must come through continual self-correction.

128. Long *u* and Long *oo*. There is a marked difference between the vowel sounds in *mule* and *moon*. The former is long *u* (*ū*); the latter, long double *o* (*o͞o*). Long *u* has a suggestion of a *y* before it, as if *myule* were the spelling. Many people find the insertion of this *y* sound difficult, particularly after *t* and *d*. Thus *Tuesday* becomes *Toosday* and *duties* becomes *dooties*. Or an exaggerated attempt to secure the proper pronunciation results in *Choosday* and *juties*. A long series of words ending in *tute* are very commonly mispronounced.

EXAMPLES:

(*Incorrect*)	(*Correct*)
institoot	institute (tyute)
constitootion	constitution (tyution)

The word *new* is often pronounced, especially in the Middle West, as if it were *noo*. The correct sound resembles *niew*.

Notice, however, that the following words are often wrongly given the sound of long *u*:

conduit (kon′dit)	coupon (ko͞o′pon)
ennui (on′we)	acoustics (a ko͞o′stics)

A number of words that should have the double *o* sound are often mispronounced. Note the following correct pronunciations:

so͞ot (not sŭt)	ro͞of (not ro͝of)	co͞op (not co͝op)
ho͞of (not ho͝of)	route (ro͞ot, not rowt)	ro͞ot (not ro͝ot)
spo͞ok (not spo͝ok)	bouquet (bo͞okay, not bōkay)	boulevard (bo͞o)

EXERCISE 79

Pronounce the following words correctly:

due	stupid	revenue
suit	reduce	Tuesday
tube	avenue	education
duke	student	magnitude
tune	culinary	nutriment
tutor	accurate	contumely
tumor	institute	bituminous

129. Short *o*. A disagreeable use of various sounds for short *o* (*ŏ*) has received much attention from teachers. Many people pronounce it as if it were *aw*. Examples are *hog* and *John*, pronounced wrongly as if they were *hawg* and *Jawn*. The better pronunciation resembles *o* in *hot*.

EXERCISE 80

How should the following words be pronounced? Pronounce them rapidly, giving *o* the short sound.

dog (not "dawg")	forest	often	gloss
hog	foreign	office	John
coffee	forehead	docile	from
coral	fossil	globular	frost

130. Short *a*, Short *e*, and Short *i*. Pronounce: *catch, catcher; fresh* (not *frush*); *since* (not *sence*). (But *pretty* is pronounced *pritty*; and *been* is *bin*.)

131. The Sound of *wh*. In many sections of the country, probably because of the influence of the speech of the north European, we find people unable to pronounce *wh* (really pronounced *hw*). *Wheat* is called *weat; what, wat;* and *when, wen*. A story is told of a boy who enunciated this remarkable sentence: "He hit his old wite horse a wack with a walebone wip and he went down the wite road and the weels just wizzed." This error of tongue has led to a confusion of the written forms, *where, were,* and *wear*. The trouble may be corrected by the following method: Pronounce "huh weat" slowly. Then increase the speed until the two sounds become one in *wheat*.

EXERCISE 81

(a) Pronounce these sentences, filling in the blanks with *where, were,* or *wear:*

1. _____ _____ you when we decided to _____ our new uniforms?
2. _____ you _____ you could _____ your raincoat?
3. He would not _____ his working clothes _____ the ladies _____.

(b) Pronounce the following words:

soot	wheat	ennui	where
bouquet	coffee	rout	wear
conduit	tutor	route	due
John	boulevard	fossil	root

(c) Speak the following sentences at your normal speed:

1. What white wheat did you mean?
2. Where did you put the bouquet? In the office?
3. John said that representative government might have produced sufficient revenue.
4. Can't you find *indemnity* in any dictionary in the library?
5. Because the soot in the bituminous coal affected his larynx, he instituted a suit against the American Wire Wheel Company.

132. Pronunciation Practice. The following lists contain only words that you are likely to meet in conversation or ordinary reading. They are not lists of "puzzle words" or "catch words," but words that you ought to know how to pronounce and how to use. In some cases, doubtless, there is disagreement among dictionary makers regarding the pronunciation; but this difference of opinion must not be an excuse for passing by the entire topic. In every case the pronunciation here given has good authority, and in only a few cases is there disagreement among authorities.

EXERCISE 82

Pronounce and use the following words:

accent′ (verb)	accented syllable
ac′cent (noun)	place the accent
accli′mate	become acclimated in Colorado
ăd′mirable	admirable work

adŭlt′	an adult person
again (*agĕn*, not *agān*)	come again
alias (ā′li as)	alias Charles Barnes
ally (ăl lī′)	army of the Allies
ăltercā′tion (preferred to *awl*)	noisy altercation
amē′nable	amenable to discipline
apparā′tus	chemical apparatus
ăp′plĭcable	applicable in this case
ā′pricot (preferred)	apricot pie
arctic (ark tic)	Arctic Ocean
as′phalt (fălt)	asphalt streets
aspī′rant (preferred to *as′pirant*)	aspirant to honors
attaché (ăt tà shā′)	attaché to the French Embassy
bădе	bade adieu
bayou (bī′o͞o)	rivers and bayous
because (kaws, never *kuz*)	because he could
been (bĭn)	have been
blasé (blà zā′)	blasé mien
blatant, (blā′tant)	harsh and blatant
brŏnchĭtis	many names of diseases end in *ītis*
brooch (brōch)	gold brooch
buoy (boi)	floating buoy
casualty (kăzh′ ū ăltĭ; never *casuality*)	casualty list
catch (never *ketch*)	catch a ball
chargé d′affaires (shärzhā′dàffâr′)	U. S. chargé d'affaires in Mexico
chas′tisement	severe chastisement
clique (klēēk)	government by a clique
cŏl′ŭmn (not *colyume*)	add the column
com′bative	combative nature
com′batant	two combatants fought
comp′arable	comparable to sunshine
condō′lence (lens)	letter of condolence
connoisseur (kŏn′nĭs sûr′)	art connoisseur
conspĭr′acy (not *spīr*)	Pontiac's conspiracy
contrast′ (verb)	contrast colors
con′trast (noun)	contrast in color
con′versant	conversant with history
coup d'état (ko͞o′dā tā′)	coup d'état of Napoleon
coupon (*koo*, not *ku*)	interest coupons
courtier (kōrt′yĕr)	courtiers of a king
crēēk (never *crick*)	cross the creek
dāta (never *dătta*)	these (never *this*) data
dec′ade (deck)	the past decade

def′icit	deficit of a thousand dollars
dē′pot (preferred to *day*)	munition depot
des′picable	despicable actions
dĕs′ultory	desultory firing
dis′putable (preferred to *disput′able*)	facts not disputable

either (ēther; *th* voiced; *ī̆ther*, in America, is generally thought affected)

ĕlm (not *el-lum*)	an old elm tree
ĕrr (like *her*)	erring ways

EXERCISE 83

Pronounce and use the following words:

every (three syllables)	every day
ex′igency (not *eggs*)	exigencies arise
ex′quisite (never *exquis′ite*)	exquisite carving
expō′nent	exponent of socialism
façade (fă sȧhd′ or fȧ sād′)	façade of Rheims
February (not *Febuary*)	
fem′inĭne (not *nĭne*)	feminine gender
fĭdel′ity (not *fīd*)	fidelity to ideals
finale (fĭn ah′lā)	play the finale
fĭnance′ (fĭn; never *fīn′ance*)	high finance
forbade′ (bad)	forbade his going
for′mĭdable (never accent *mid*)	a formidable army
gāpe (*găp* is colloquial)	to gape in astonishment
gēn′ial (yal)	genial disposition
Gĕn′oa	Génoa, Italy
gĕn′uĭne (never *īne*)	genuine diamonds (three syllables)
gigăn′tic (not *jan*)	gigantic liner
Gŏd (never Gawd)	
gŏn′dola	gondolas of Venice
gov′ernment (not *goverment*)	government of Illinois
grān′ary (not *grain*)	oats granary
grātis (never use with *free*)	the service is gratis
griev′ous (never three syllables)	grievous hurt
hăr′ass	to harass the enemy
heinous (hā′nus)	heinous sins
hĭs′tory (three syllables)	history of America
hos′pitable	a hospitable reception
hўpoc′risy (not *hў*)	act of hypocrisy
illus′trate (verb)	illustrate a book
illustra′tion (noun)	
im′pious	impious person

incog′nĭto	the emperor incognito
incom′parable	incomparable music
in′dicatory	indicatory of power
inex′orable	inexorable anger
inex′piable	inexpiable crime
inquīr′y (notice the accent)	make inquiry
in′teresting	interesting scenes
inveigle (invē′gle)	inveigle one into wrong
in′ventory	take inventory of stock
irrĕv′ocable	irrevocable actions
Italian (short *i*)	Italian emigrants
joust (jŭst)	to see the knights joust
jū′vĕnĭle	juvenile court
lăm′entable	lamentable ignorance
lichen (lī′ken)	lichens on the rock
lit′eratūre (never *toor* or *choor*)	American literature
mĕmoir (mĕm′wär)	memoirs of Grant
meningī′tis (four syllables)	spinal meningitis
mer′cantile (tĭl or tīl)	mercantile company
mis′chievous (*vus*, not *vius*)	mischievous boys
miscon′strue (also *misconstrue′*)	misconstrue a statement
mūse′um (zē′ŭm)	Field Museum
nāpe	nape of the neck
New Or′le ans (*Nū*, not *Nōō*)	New Orleans, La.
nom′inative (not *nomitive*)	nominative case
ŏccult′	occult influence

EXERCISE 84

Pronounce and use the following words:

ŏf′fice (not *awfuss*)	office boy
often (the *t* is silent)	to come often
ōleomar′garĭne (like *Margaret*)	butter and oleomargarine
o′veralls (not *halls*)	overalls and trousers
papy′rus (pī)	writing on papyrus
partner (never *pardner*)	business partner
pā′tron	friends and patrons
per′emptory (per′emp to rĭ)	peremptory command
phŏnics	phonics of a language
plait (plēēt)	plaits in a skirt
precēd′ence (noun)	takes precedence
precēd′ent (adjective)	precedent to his going
prĕc′edent (noun)	establish a precedent
prĕl′ate	churchmen and prelates

pretense′	make pretense
pretty (pritty)	pretty faces
prŏ′cess (not *prō*)	patented process
protégé (prō tā zhā′)	a protégé of Saint Gaudens
puerile (pū′ĕr īl)	puerile affectation in speech
pur′port	purport of the message
quay (kēē)	the boats along the quay
rapine (răp′in)	rapine, pillage, and murder
recess′	recess time
régime (rā zhēm′)	ancient régime
rĕg′ular (not *regler*)	regular verbs
research′	research in chemistry
resource′	resources of a bank
résumé (rā zū mā′)	a résumé of the report
reveille (rĕ văl′yă; in U. S. Army, rev′à lē′)	bugles sound reveille
robust′	robust boy
romance′	a modern romance
roof (sound as in *bōōt*)	roof of a house
salmon (săm′un)	Columbia River salmon
salve (säv)	put salve on a wound
satiety (sà tī′ĕ ty)	to eat to satiety
sē′nīle (but *senīl′ity*)	senile debility
since (never *sense*)	since yesterday
slēēk (*slick* is vulgar)	the cat's sleek fur
sloven (slŭv′en)	slovenly homes
sŏl′ace	seek solace
squalid (skwŏlid)	squalid huts
squā′lor	squalor and decay
stātus	the status of the case
stŏ′lid	a stolid countenance
subtle (suttle)	a subtle, unseen influence
suite (sweet)	suite of rooms
tĕp′id	tepid water
ticklish (not *tickelish*)	ticklish business
vāgā′ry	vagaries of fate
vaudeville (vōd′vil; never *vaw*)	a vaudeville entertainment
vĕrā′cious	veracious witnesses
viscount (vī count)	lords and viscounts
wheat (not *weet*)	wheat and corn
whether (differs from *weather*)	whether or not
where (not *wear*)	where and when
yeast (yēst; sound the *y*)	yeast for the bread
zŏŏl′ogy (four syllables)	zoology and botany

QUESTIONS ON CHAPTER XI

1. What are some of the faults of American speech? How can they be eradicated?

2. How does America of today differ from the America of a generation or two ago with regard to speech requirements?

3. What is the difference between enunciation and pronunciation?

4. Is poor enunciation the result of laziness or of hurry or of both?

5. What is the difference in sound between *o͞o* and *u͞*? Pronounce *multitude, food.*

6. How can one learn to pronounce correctly *wheat, where,* etc.?

7. Do you know the diacritical markings? If not, consult a good dictionary and familiarize yourself with these very necessary symbols now.

CHAPTER XII

EXERCISES FOR REVIEW

This chapter consists of a series of exercises in review of the previous chapters of the book. The exercises are intentionally varied in the hope of cultivating alertness to all kinds of bad English. Reasons for every correction should be given. If you do not understand the trouble, in each case go back to the text and master the principle. "There is no royal road to geometry," said Euclid to the prince of Egypt; neither is there an easy road to correct English or, for that matter, to anything worth while. Only the penetrating force of your own mind will determine the degree of your success. Resolve *now* to understand the reasons for every correction you can make in Exercises 85 to 100.

EXERCISE 85

Which of the alternative forms is correct in each of the following sentences?

1. Every person should be proud of (*himself, themselves*) and conscious of a power to do. (Sec. 59.)
2. With her and (*I, me*) the case is somewhat different. (Sec. 64.)
3. The lawyers proved beyond doubt that it was (*him, he*) who forged the note. (Sec. 62.)
4. They chose alternately[1] (*he, him*) and (*I, me*) to stand guard. (Sec. 64.)
5. He (*did, done*) his work (*quick* and *clean, quickly* and *cleanly*[2]). (Secs. 36, 70.)
6. It was only (*him, his*) having been warned that saved Tom and (*I, me*). (Secs. 63, 64.)
7. It (*don't, doesn't*) run now (*like, as*) it used to. (Secs. 54, 79 d.)
8. He looks (*like he was, as if he were*) discouraged. (Secs. 50, 79d.)
9. New York is not (*as, so*) large as London. (Sec. 79f.)
10. I had already (*swam, swum*) the river and returned the case back to its owner. (What other trouble is there in this sentence?)

[1] Watch your pronunciation.
[2] There are two words spelled *cleanly*. Use them both in sentences.

EXERCISE 86

Which of the following sentences are[1] right? Correct those that are wrong and give reasons.

1. Each of them were doing all they could to save them.
2. Use three spoonsful of water to one of flour.
3. I like Dicken's *David Copperfield* exceedingly.
4. He was sick so I had to take his place.
5. The alumni of Vassar had a meeting with we D Ks. (Three errors.)
6. The forget-me-not's are blooming there today.
7. He made pictures of the fungi with both foci of his lens.
8. There's two sides to every question.
9. I could of done it but I was to tired. (Two errors—bad ones, too.)
10. Have a pencil and paper ready so that it[2] can be used for taking orders.

EXERCISE 87

Correct the following:

1. When was Greece and Rome great?
2. Children should be allowed to see motion pictures if they are good.
3. Why don't the rich man pay his taxes?
4. The little car with two of it's tires flat finished first.
5. Be sure and visit Mary when you are to Boston.
6. There was an argument as to whom should pay the bills.
7. When a person grows old they like to have their own way.
8. A person should not be of a nature, which when anyone criticizes them they get angry.
9. We couldn't hardly see the road.
10. He acts like he owned the earth.

EXERCISE 88

Some of the following are right. Which are they? What is wrong with the others? Correct them.

1. I think Henry is queer; he don't seem to notice his friends.
2. As soon as I had eaten the cake I felt sick.
3. This is one of the five best books which has come out this year.
4. It was the supremest effort of his life.
5. If there was only a bridge at the river!

[1] Should *are* be changed to *is*?
[2] What?

6. It was not Murphy but I who finally got the job.
7. One of the grandest sights in the world are the Pyramids.
8. This data must go to the printer immediately. (We have only two adjectives that are inflected for number; one of them is used wrongly here.)
9. We left that night on one of the finest steamers on the lake and was, by daylight, within sight of Milwaukee.
10. He blamed it on his brother.

EXERCISE 89

Which is the correct word in parentheses in each case below? Why?

1. Paris is not (*as, so*) large as London.
2. Either of the men (*is, are*) good in (*their, his*) own department.
3. When a person has hated much (*they, he*) (*show, shows*) it in (*their, his*) face.
4. Which is the (*largest, larger*), Cleveland or Cincinnati?
5. (*Wasn't, weren't*) you at school today?
6. What's the use of (*us, our*) keeping a horse?
7. I (*lay, laid*) down yesterday after lunch.
8. (*She, her*) and her sister were the only one's I knew. (Find an error in a plural.)
9. A large number of mules (*was, were*) shipped to Europe.
10. I had never (*swum, swam*) in the ocean before.

EXERCISE 90

Which of the following are wrong? Why? Make corrections where they are necessary.

1. I was so scared I couldn't remember what my name was. (Has the name changed?)
2. I dislike to scold you more than any one. (Meaning?)
3. I expect you are too busy to read the paper.
4. He dove off of the pier in six foot of water. (Three errors.)
5. "Can I take your pencil?" I asked him, and he said I could.
6. The feet of a cat are much softer than a dog.
7. Don't forget to thoroughly analyze each sentence. (Sec. 55.)
8. I dislike those kind of people.
9. He criticized Mary and I for loosing the paper. (Two errors.)
10. He signed the letter: Your's respectively. (Two errors.)

EXERCISE 91

Fill the blanks with *shall, will, should,* or *would.* Review Sections 45 and 46.

1. _____ you be working tomorrow?
2. _____ you do me a favor?
3. "Mr. Brown _____ look after the east door," said the Principal.
4. "I shall not go," said Brown to Jones. Jones reports to Smith, "Brown said he _____ not go."
5. My son _____ go to school tomorrow for I _____ see to it myself.
6. My niece _____ start to school next September and I _____ take pleasure in making things pleasant for her.
7. He assured me that the price _____ rise.
8. I don't believe he _____ ever be well again.
9. He believes that he _____ not be able to meet us.
10. If I _____ go, they would be glad.

EXERCISE 92

Correct the following and give reasons:

1. There is, at least in most civilized countries, more women than men.
2. Like a flash the animal had sprang from the raft and swam the narrow channel.
3. I asked mother if I could go with Jimmie.
4. His wife was whom?
5. The knife was carefully lain away.
6. He might employ only two helpers; accordingly he hired a bookkeeper and stenographer.
7. I wanted fudge so badly.
8. What's the French colors?
9. What sort of a cow is that?
10. The man who was dead was a negro. (Shorten this.)

EXERCISE 93

Make all needed corrections in the following. Some of them are now correct. Tell why.

1. They took us to be them.
2. A baseball is more nearly round than a football.
3. Let you and me go swimming.
4. It was we whom the officer saw.
5. An example of generosity is seen in Richard the Lion-hearted; who, history tells us, forgave his brother John's rebellion.
6. They decided to raise the building about seven inches higher.

7. They wanted Charlie and I to play Indian.
8. We never worry now like we used to do.
9. "Will you help me?" "Sure."
10. Now you'll have to do it all over again.

EXERCISE 94

Correct the following wherever necessary:

1. Finally she laid down in the water to escape detection.
2. Whom can I believe if not him?
3. We read of a king having lost his throne through the lack of a horse-shoe nail.
4. Prominent men like you and he cannot afford to be wrong.
5. The witness swore it was them, not us, whom Murphy saw.
6. Take one home for yourself and wife.
7. I'll walk a little way with you.
8. Everything from knives to scarves were marked down.
9. Potatoes sold for fifty cents a peck.
10. Walk quiet or you'll wake the baby.

EXERCISE 95

Correct the following:

1. If we win today we will have made it five straight.
2. I think we will be able to go.
3. I seen my duty and I done it.
4. I dropped the ring in the water.
5. You can't go without he goes.
6. He found his hat in back of the dresser.
7. The man differed so violently from us that we were forced to part with him in London.
8. You can hire whoever you want to do it.
9. He is the tallest of the two brothers.
10. They chose me rather than they.

EXERCISE 96

Correct the following:

1. Every one in the audience had tears in their eyes.
2. Hamilton and Burr fought a dual.
3. I got a gun, a phonograph, and a pair of skates for Christmas. I like the latter better.
4. I can pick cherries faster than anybody.
5. We felt kind a lonesome so Freddie stayed with mama and I.
6. There should be less than three errors per page; six are to many for there purpose.

7. I fully expected to have been present. (A common error. *Expected* looks toward the future. The infinitive here is perfect [*have*]; which way does it look?)
8. I never saw anything as beautiful as them roses. (Make two changes.)
9. The cup is neither made of copper or bronze.
10. A dog is the noblest of animals. (Is another *the* needed?)

EXERCISE 97

Write the plurals of the following:

echo	elf	mouse	brother	13	die
wife	fox	aviator	parenthesis	oasis	zero
reef	hoof	money	bill of fare	thesis	loaf

EXERCISE 98

Write sentences employing the following words:

1. principal and principle
2. there and their
3. affect and effect (as a verb)
4. purpose (as a verb) and propose
5. quite and quiet
6. advise and advice
7. devise and device
8. accept and except
9. to and too
10. hung and hanged
11. canvas and canvass
12. compliment and complement
13. farther and further
14. impassable and impassible
15. allusion and illusion
16. ingenious and ingenuous
17. auger and augur
18. council and counsel
19. grisly and grizzly
20. cannon and canon

EXERCISE 99

Complete the following words by adding *ise* or *ize:*

advert_____	merchand_____	summar_____	compr_____
modern_____	surpr_____	tempor_____	desp_____
bapt_____	chast_____	enfranch_____	util_____
real_____	civil_____	magnet_____	superv_____

EXERCISE 100

Form the present participle of each of the following words. The rule is to be found in Section 123, II, but the starred forms are exceptions. Try to form a rule for the exceptions.

change	dye*	awe	tie*	hope	encourage
return	die*	blue	shoe*	hoe*	sing
agree*	make	ice	tinge*	judge	glue

PART TWO

COMPOSITION—LETTERS—ADVERTISING

CHAPTER XIII

COMPOSITION — ORAL AND WRITTEN

133. The Need of Practice in Composition. Every bit of talk for a purpose and every bit of writing for a purpose involves *composition*—the putting together of ideas so that they will, if possible, accomplish the desired purpose. Effective self-expression demands, first of all, the power to use the means of expression correctly; but you may know all the principles of correct English developed in the first part of this book, and yet fail in composition through lack of practice. It is the purpose of this and the following chapters to provide the necessary practice.

134. The Opportunity of Conversation. Oral composition—talk for a purpose—is doubtless the most common kind of composition, though too often it is not thought of as composition at all. When you are going to make personal application for a position, do you plan what you shall say and how you shall say it? Do you try to imagine the questions the employer will ask you, and decide what answers you can give him? Do you give thought to the sort of impression you will make upon him by neatness of appearance, a self-respecting but modest manner, a clear voice and enunciation, and correct English? These are all elements of successful oral composition. Too many of us regard conversation as we do water—something that is useful—even necessary—but very little prized because it is free. If we were limited in the use of words as we are in the spending of dollars, doubtless speech would be more careful and therefore more effective. We seem not to realize that through conversation we can do a great deal for ourselves. Conversation, next

to appearance, is our greatest test in judging men. Your conversation reveals to the world your home conditions, your education, your spirit, your ability.

135. The Need of Self-confidence. It was the idea of ancient peoples that a person was ill-looking chiefly because he knew himself to be unworthy. We hold this idea today in only a slightly different form. We distrust the man of shifting eyes because his glance seems to confess unmanliness. We despise the man who falters. But we respect the man who has confidence in himself; we trust him, and when he wills we generally obey him. Therefore, when you speak, try to show yourself master of what you are saying. Believe in yourself and do not entertain for a moment an idea that others do not value you too. This does not imply approval of an arrogant or belligerent air—quite the contrary. A reasonable self-confidence based on knowledge of the subject under discussion may be demonstrated in a firm, quiet, inoffensive way, utterly unlike noisy self-assertion.

If a worthy man would come to his own, then, let him look carefully to his speech. We withhold judgment generally until we have heard a man's voice and observed his manner. Successful men generally evince some of the following characteristics:

(a) They know what they are talking about.

(b) They speak slowly. We instinctively feel that overhurried, careless speech indicates a hasty, uninformed mind.

(c) They speak in a moderate tone. We lose confidence almost the instant that we discover the speaker is excited or in some other way not in complete control of himself.

(d) They do not repeat; they say what they mean clearly and fully the first time.

136. The Manner of Speaking. Some excessive rudeness has found its way into English speech in the name of speed. Many men answer the telephone, for example, in a "what do you want" mood that is anything but polite. The rudeness is the greater for the very reason that the speaker is at a safe

distance. This sort of thing "does not pay," however. No man can afford to be brusque. Employers will seldom tolerate impolite employees. The following excellent advice, which may be applied more widely than it was originally intended, is reprinted by permission of the Chicago Telephone Company:

COURTESY BETWEEN TELEPHONE USERS

Would you rush into an office or up to the door of a residence and blurt out, "Hello! Hello! whom am I talking to?" and then when you receive a reply, follow up your wild, discourteous salutation with, "I don't want you; get out of my way. I want to talk with Mr. Jones"? Would you? That is merely a sample of the impolite and impatient conversations that the telephone transmits many times a day.

There is a most agreeable mode of beginning a telephone conversation which many people are now adopting, because it saves useless words and is, at the same time, courteous and direct. It runs thus:

The telephone bell rings, and the person answering it says: "Morton & Company, Mr. Baker speaking." The person calling then says: "Mr. Wood of Curtis & Sons wishes to talk with Mr. White." When Mr. White picks up the receiver, he knows Mr. Wood is on the other end of the line, and without any unnecessary and undignified "hellos," he at once greets him with the refreshingly courteous salutation: "Good morning, Mr. Wood." That savors of the genial handshake Mr. Wood would have received had he called in person upon Mr. White.

Undoubtedly there would be a far higher degree of telephone courtesy, particularly in the way of reasonable consideration for the operators, if the "face-to-face" idea were more generally held in the mind. The fact that a line of wire and two shining instruments separate you from the person with whom you are talking takes none of the sting out of unkind words.

Telephone courtesy means answering the telephone as quickly as possible when the bell rings—not keeping the "caller" waiting until one gets good and ready to answer. Telephone courtesy, on party-lines, means being polite when some one else unintentionally breaks in—not snapping, "Get off the line; I am using it."

In a word, it is obviously true that that which is the correct thing to do in a face-to-face conversation, is also correct in a telephone conversation, and any one has but to apply the rules of courtesy prescribed long years before the telephone was first thought of, to know the proper manners for telephone usage. Be forbearing, considerate, and courteous. Do over the telephone as you would do face-to-face.

EXERCISE 101

Study some of the following subjects until you are sure you can say something interesting about them. Then plan what you have to say, with the hearer in mind. Make your talk so plain that the hearer cannot misunderstand. In other words, be sure you have something that he wants to hear and make sure that he hears it. Be ready, the day after tomorrow, to discuss before the class one of the topics. In talking remember the following points:

(a) Speak slowly; don't use too many words. "Talk is cheap"—the kind that requires many words for one idea.

(b) Tell the first thing first. Remember that your hearer has no way of knowing what you have in mind except through your own words.

(c) Speak confidently. You are the man who knows, and for the time being you are the most important member of the class.

(d) Stand erect, without leaning on anything. It is only weak things that need support.

(e) Avoid "Wy's" (why's) and "ah's." Do not string your sentences together with "and's."

(f) When you have finished, stop with a strong point. Many a good address has been spoiled by a half score of verbal postscripts.

SUBJECTS

1. Why I Have a Right to Live. If a burglar were to come into your house and upon going away leave the house poorer for his visit, would you consider him within his rights? Had he a right to steal? When a man comes into our house (the world) and leaves us poorer when he dies, had he a right to what he took?
2. The Worst Quality a Man Can Have—Cowardice. Why does a man lie? Is it because he is *afraid* of the consequences of something he has done, if the truth is known? Why will a man steal? Isn't it because he is *afraid* to meet other men on equal footing?
3. If You Want a Thing Well Done, Don't Do It Yourself. This is the age of specialization.

4. "Simon Says 'Thumbs Up.' " Simon (fashion) says "Tight sleeves"; all the girls comply. Simon says "New automobile shape"; Father mortgages the homestead.
5. Early to Bed Makes a Man Ignorant.
6. Good Results of Women's Gossip.

EXERCISE 102

Arrange a debate with members of another class or with members of your own class. Ask your teacher to help you arrange your thoughts in a forceful way. Debating is like football: the winners must have "steam" and be able to concentrate on one spot. Suggested subjects follow:

1. Resolved: That the Sporting Page Does More Harm than Good.
2. Resolved: That the Comic Supplement Should Be Prohibited by Law.
3. Resolved: That Breaking Quarantine Should Constitute a Crime Punishable on a Par with Stealing.
4. Resolved: That a Stenographer Should Not Transcribe Letters Containing Lies. (People will call at the "rail" and ask her concerning these things; then she will have to lie directly.)

137. General Instructions as to Written Composition. Whatever our feeling as to mere "talk" may be, we all realize that when we sit down to *write* something, we are engaged in composition. Yet here also we are too careless; here also we need patient practice. Good English flows easily—as if the writer were careless of form, allowing words to fall naturally into place. But this is only a seeming carelessness; writing even simple English requires a good deal of thought in phrasing and often considerable rephrasing to avoid misunderstandings.

In the composition exercises that follow, these fundamental points as to form must be borne in mind:

1. Use ink (or typewriter) in all composition. Few permanent or important records are made in pencil.

2. Use only good paper of fairly large size. Eight and a half by eleven inches is a desirable size.

3. Be careful. Don't blot a page. Leave a margin at the left and don't crowd your words or lines too closely together. Take pride in the neatness and orderliness of your work.

4. Give each piece of work an appropriate brief title, written in the middle of the top line of the first page; and leave a blank between the title and the composition.

5. Avoid especially these two blunders:

(a) The use of a comma to hold together unconnected members of a compound sentence. (See Section 10.)

(Incorrect)	*(Correct)*
First feed your engine gas, to do this turn down the lever on the steering wheel.	First feed your engine gas. To do this, turn down the lever on the steering wheel. Or— First feed your engine gas; to do this, turn down the lever on the steering wheel.

Remember that the semicolon may be used as in the second "correct" example only when there is a clear sense relation between the clauses. (See Section 97.)

(b) The failure to build similar parts of a sentence on the same plan. (See Section 157.)

(Incorrect)	*(Correct)*
To start a car give it gas and then the starter is pushed.	To start a car give it gas and push the starter.

Give it gas and *push the starter* are of similar construction.

138. The Simple Style in Writing. If you were to go tomorrow to an aviation school, should you attempt to fly alone within a month? Would it be advisable for you to attempt trick flying until you had learned simple flying? And isn't it probable that many boys and girls could never learn the more dangerous aerial work because they are physically unfit for it? Similarly, none but the writer of long and successful experience should attempt to write as did some of the masters of English prose. Ordinary persons should be content with plain statements and simple words. It is usually futile for the school boy or girl to attempt written eloquence.

In fact, few of our great writers employed an elaborately sustained style. Even Stevenson, one of the best of stylists,

commonly used short words and direct sentences. His style is so natural that the reader is generally unconscious of any effort in reading. Note the simplicity of the following extract from *Treasure Island.* Are the words long or hard? Do you have any trouble in following the story? Can you picture the captain and the sea-shore?

It was one January morning, very early—a pinching, frosty morning—the cove all gray with hoarfrost, the ripple lapping softly on the stones, the sun still low and only touching the hilltops and shining far to seaward. The captain had risen earlier than usual, and set out down the beach, his cutlass swinging under the broad skirts of the old blue coat, his brass telescope under his arm, his hat tilted back upon his head. I remember his breath hanging like smoke in his wake as he strode off, and the last sound I heard of him, as he turned the big rock, was a loud snort of indignation, as though his mind was still running upon Dr. Livesey.

Well, mother was upstairs with father; and I was laying the breakfast table against the captain's return, when the parlor door opened, and a man stepped in on whom I had never set my eyes before. He was a pale, tallowy creature, wanting two fingers of the left hand; and, though he wore a cutlass, he did not look much like a fighter. I had always my eye open for seafaring men, with one leg or two, and I remember this one puzzled me. He was not sailorly, and yet he had a smack of the sea about him, too.

I asked him what was for his service, and he said he would take rum; but as I was going out of the room to fetch it he sat down upon a table and motioned me to draw near. I paused where I was with my napkin in my hand.

"Come here, sonny," says he. "Come nearer here." I took a step nearer.

"Is this here table for my mate Bill?" he asked, with a kind of leer . .

139. Expressive English. In general the style of writing which gives the most thought per word is best, just as the automobile tire which gives the most miles of service per dollar cost is best. Sometimes a single word will give a wealth of impression equal to that of a complete sentence or even half a page of ordinary composition.

A pupil wrote of a young man as "going timidly up the exit of the elevated" (railroad). Now almost every one living in a large city has at times started up the exit stairs—they

are just like the entrance stairs except for the signs—but after a few steps the big blue and white "Exit only" has sent him down quickly. Going "timidly" up the exit, however, proves that the young man was not merely careless. "Timidly" speaks of ignorance of the city, embarrassment, and general inexperience. That one word is worth several sentences.

In the following sentence from *David Harum*, note the effect of the word *lowered*. Could you in half a page give as much information about David's manner of eating or his station in life as is expressed in the one word *lowered?*

David threw back his head and lowered a stalk of the last asparagus of the year into his mouth.

Note the words *caved in* in the following. Do they mean more than that his hat is out of shape?

I come down here with my hat caved in,
I'm goin' back home with a pocket full of tin.
—Song, "Camptown Races," *Foster*

What do you know about a man who calls money *tin?*

Try, then, to write in a simple way, but to express as much as possible in a few words. Tell nothing that your reader will resent as needless information. And don't have the sun *sink in resplendent glory into a sea of molten gold*; have it *set.*

The remainder of this chapter consists of simple exercises in which the precepts that have been given are to be put into effect.

EXERCISE 103

1. What qualities do you associate with the following word groups? For instance: Isn't a man with gray eyes generally cool—given to taking care of his own money—somewhat stern?

large diamond ring	stubby nails	large watch charm
gray eyes	shuffling gait	heavy beard
bald head	trousers tight over knees	run-over shoes
blue eyes	celluloid collar	cob pipe
curly hair		yellow teeth

2. Use each of the following adjectives with some suitable noun:

fantastic	consummate	illiterate	luxuriant
scintillating	pusillanimous	petulant	pallid
perturbed	ramshackle	torrid	typical
tallowy	taut	irritable	credulous
resolute	malcontent	solitary	cunning

EXERCISE 104

Write a short paper on one of the following subjects:

1. The Earliest Thing I Can Remember.
2. Things I Won't Do Again.
3. Buying Things You Don't Want.
4. Nicknames I Have Had.
5. Getting Out on the Wrong Side of the Bed.
6. The Kind of Boy I Think My Father Was.

EXERCISE 105

Write a short paper on one of the following:

1. One Thing a Boy Scout Must Know.
2. Why a Bucket of Water Set in the Storage Room Will Help to Keep Vegetables from Freezing. (Ask some one who knows.)
3. The Purpose of a Silo.
4. What One Can Learn on a Street Car.
5. Why Salt on the Sidewalk Removes Ice.
6. Getting Something for Nothing.
7. Pleasures of Being Poor.
8. Should a Boy Know Art and Music?
9. Why Do Boys Have Buttons on Their Coat Sleeves? (Discuss the force of tradition.)
10. Swimming with the Australian Crawl Stroke.

EXERCISE 106

Write several short paragraphs of advice on one of the following subjects. Begin with *Always*, or *Never*.

1. Taking Care of Baby.
2. Playing Baseball (or Tennis, Football, etc.)
3. Learning to Swim.
4. Taking a "Snap-shot."
5. Picking Mushrooms.
6. Running a Motor Car.
7. In Trouble with Father (or the Teacher, or the Preacher).

EXERCISE 107

After you have gathered the material necessary to a report for your history or commercial geography class, discuss with your English teacher the most effective way to organize it. Write the paper under the English teacher's direction.

EXERCISE 108

Girls: Write a paper on the subject: Wall Paper—Its Relation to the Use of the Room.

Boys: Assume that you are the editor of a Question and Answer column in the sporting sheet of a great newspaper. Answer clearly but briefly the following questions:

With the bases full the batter hits a short fly to the left fielder. Thinking it will be caught, the runners hug their bases. The fielder holds the ball a half second, drops it at his feet, and then throws home. The ball is quickly relayed to third and second. Are three men out? Has the fielder a right to drop a ball purposely?

EXERCISE 109

What I Found Most Interesting in the Advertisements in this Month's ——— (any magazine).

Go carefully through the advertising pages, marking what interests you. Tell in a short paragraph just why you are interested. Do not include a discussion of two advertisements in one paragraph.

EXERCISE 110

Write a composition of about two hundred words on one of the following subjects:

1. Benefits of Crying.
2. If I Were a "Movie" Censor.
3. Absence Makes the Grades Grow Poorer.
4. Ways of Sharpers.
5. Songs That Live.
6. What I've Thought Most About during the Last Week.

EXERCISE 111

Write a paper on one of the following subjects. **Don't** explain too closely. Let the reader "see the point."

1. Why I Didn't Get There on Time.
2. On Forgetting a Friend's Name.
3. How I Feel after Seeing a "Movie."
4. Caught Talking to Myself.
5. How My Aunt Wants Me to Act.
6. When Tom Didn't Think Far Enough. (For instance, when he decoyed Rover under a hornet's nest and threw a stone through it.)

QUESTIONS ON CHAPTER XIII

1. Is knowledge of how a bicycle is balanced sufficient, or must one practice riding? Is composition practice necessary?
2. To what extent do you judge a stranger by his speech?
3. What is the difference between self-confidence and egotism? How can one show self-confidence without being thought "overbearing"?
4. Describe the manner of speech employed by men of force.
5. What is the correct way of answering the telephone? Why is discourtesy over the telephone worse than rudeness face to face?
6. What is meant by the instruction, "Tell the first thing first"?
7. Two special errors are noted in the general directions for written composition. What are they?
8. What are the salient features of the quotation from Stevenson on page 203?
9. What is "fine writing"? Why should one avoid it?

CHAPTER XIV

ORGANIZING A COMPOSITION

140. The Need of Organization. Writing should, first of all, transmit information from the writer to the reader. If the reader of a letter, for instance, fails to understand, the letter is a failure and represents lost time and money. The material must be discussed in a clear and systematic order if the purpose of writing is to be accomplished.

But a letter lacking clearness is more than a waste of time and money; it often prejudices the reader against the writer. Business men are coming to recognize the fact that every letter going out from their houses is an advertisement, whether or not it contains "selling argument." A letter, like a man, makes an impression. A good impression leads to confidence and future business. On the other hand, after a busy man has wasted his valuable time puzzling over the meaning of a letter, he is not usually in a mood favorable to the writer.

141. The Paragraph. The writer who thinks clearly will naturally divide his subject into steps or divisions. Each of these divisions of thought should ordinarily have a paragraph to itself. Accordingly each paragraph should treat only the one topic assigned to it. It should be so organized that the reader will know upon beginning it what the paragraph is about, and upon finishing, exactly what the writer's ideas upon the topic are.

Furthermore, each paragraph will be set off so as to appeal to the eye at a glance. Its first line will be indented plainly and other lines will not be indented. All space will be filled to the right margin, except possibly the last line.

142. Paragraphing Business Correspondence. Not even in literature is correct paragraphing so important as in the business letter. Business is possible only by doing intensively *one thing at a time.* The successful business man develops to extraordinary efficiency the power of turning instantly from one

subject to another; but he wants these subjects to be complete in themselves and clearly distinguished from each other. Thus a business man will, on writing a letter dealing with three things, form three distinct sections, usually paragraphs. And when he passes from one topic to the next he will naturally give definite notice of the change. A clear thinker will treat each subject so thoroughly that he will have no further need of saying anything about it unless a summary is needed.

EXERCISE 112

Make such notes as the person dictating the following letter may have had before him. What plan had he in mind?

Chicago, Illinois
December 20, 19__

Mr. Howard Endren
Hotel Henderson
Columbus, Ohio

My dear Endren:

I was talking over the Youngstown business with Mr. Waldron yesterday, and he suggested that since you are in Columbus it will be a saving of time and money for you to run up to Youngstown and look after the cases there. He feels sure, as I do, that you will use the best of judgment, although the work is a little out of your line. If possible, get away from Columbus Monday night, for you may have trouble at Youngstown, and we cannot spare more than two days on the three cases there.

Call on Mrs. James Wescott, 311 Front Street. Make a full settlement and collect waiver. The case is regular.

Most of your time will be taken up with the Norton case. Ascertain the following points:

Was he drunk the day of the accident? Find out from his neighbors, his employers, and any other sources, what his habits with regard to drink are.

What is the reputation of the physician upon whose report the claim was made? If you are suspicious, have another medical report immediately.

The third case is regular, except that Crumbaker has not read correctly the terms of the policy. You will see the error.

You will find letters and data under separate cover.

Yours sincerely,
The Providing Accident Insurance Co.

By_____

Consider the following points in relation to the foregoing letter:

1. How many paragraphs are there?
2. Why is the first so much longer than the second?
3. Is Paragraph 4 a "brother" of Paragraph 2 or a "nephew"? Explain.
4. What is the relation of Paragraph 3 to Paragraph 4? To Paragraph 2?
5. Why was not the 7th joined to the 6th instead of being made a separate paragraph?

143. Paragraphing in Ordinary Composition. A little study of any piece of good writing will reveal, not a hit-or-miss manner of presentation, but an orderly system based on clear thinking and careful organization. With this truth in mind, examine the following paragraphs; then state the subject of each:

In 1870 I happened to be on a train that was stopped for three hours to let a herd of buffalo pass. We supposed they would soon pass by, but they kept coming. On a number of occasions in the earlier days the engineers thought that they could run through the herds, and that, seeing the locomotive, the buffalo would stop or turn aside; but after a few locomotives had been ditched by the animals the engineers got in the way of respecting the buffalo's idiosyncrasies.

Up to within a few years, in northern Montana and southern Alberta, old buffalo trails have been readily traceable by the eye, even as one passed on a railroad train. These trails, fertilized by the buffalo and deeply cut so as to long hold moisture, may still be seen in summer as green lanes winding up and down the hills to and from the water courses.

For many years I have held the opinion that in early days on the plains, as I saw them, antelope were much more abundant than buffalo. Buffalo, of course, being big and black, were impressive if seen in masses and were visible a long way off. Antelope, smaller and less conspicuous in color, were often passed unnoticed.[1]

144. Indicating the Subject of a Paragraph. It is generally possible, in the case of writing intended mainly or merely to give information, to learn from the first sentence of a well-made paragraph what the paragraph is about. Such a title or subject

[1] From an article by Dr. George Bird Grinnell in the *National Geographic Magazine*, November, 1917.

sentence is called a topic sentence. Notice the following topic sentences from *The Autocrat of the Breakfast Table*, by Oliver Wendell Holmes:

1. "You don't know what I mean by the green state? Well, then, I will tell you." (Explanation of the *green state* follows.)
2. "There are two kinds of poets just as there are two kinds of blondes." (Explanation and comparison.)
3. "My friend the Professor began talking with me one day in a dreary sort of way." (Then follows an explanation that friends were beginning to regard him as old.)

Example 3 was chosen to illustrate the fact that the topic sentence does not always indicate the subject matter of the paragraph; in this case the mood of the Professor is indicated.

Topic sentences may occur at some other point than the beginning of a paragraph, but in most writing for practical purposes it is best to begin with a clear indication of the topic.

EXERCISE 118

Consider the following questions in relation to the passage quoted from Doctor Grinnell in Section 143:

1. What is discussed in each paragraph?
2. Study the first sentence in each paragraph. Does this sentence give you the substance of the paragraph?
3. What is the nature of the other sentences in each paragraph?
4. What do we call the first sentence of a paragraph of the sort illustrated?
5. What does the newspaper reporter call such a first sentence? (See Sec. 178.)
6. If you were trying to get the substance of an article hurriedly, what would you read? What would be your success in this particular case? Try the method in other articles.

145. The Making of a Plan. An extensive piece of composition usually has divisions larger than paragraphs. The author of a book generally decides upon his chapter subjects first; then he works out the details of each chapter, and finally he writes the chapter.

For illustration, suppose an author intends writing a book on the subject, "Making the Small Farm Pay." He decides that his book must treat the following topics:

Live Stock	Soil Fertility	Location
Poultry	The Dairy	Buildings
Fruit	Machinery	Crops

These subjects, he sees, must be chapter headings. He has yet to arrange them in logical order; i.e., he must decide which chapter is to come first, which second, etc. On thinking the matter over and concluding that Location should come first, he letters it (a); Buildings (b); and so on through the list as indicated below:

(g) Live Stock	c) Soil Fertility	(a) Location
(i) Poultry	(h) The Dairy	(b) Buildings
(f) Fruit	(e) Machinery	(d) Crops

A letter or a short composition might be written without a rearrangement of these topics in logical order; but most writers, especially in the case of a book, would prefer to make a new plan in the order of the letters, as follows:

(a) Location	(d) Crops	(g) Live Stock
(b) Buildings	(e) Machinery	(h) The Dairy
(c) Soil Fertility	(f) Fruit	(i) Poultry

The writer's next task is the expansion of the chapter headings. He must think over the things he has to say about (f), for instance. Doubtless he would have material on insect pests, scales, pruning, setting, cultivating, variety, etc. He would have to arrange these subjects in logical order. Then further subdividing would be necessary. There are a possible dozen insect pests that would have to be described carefully. This outlining would be continued until the plan of each chapter had been worked out. Then the actual writing would begin.

146. Faults in the Planning of School Themes. Of course, no composition required of an ordinary student will need a plan so extensive as that described in the preceding section. Never-

theless, a little experience will teach that the best way to make haste in composition is to plan thoroughly what you intend to say before you begin the actual writing. Do not be discouraged, either, if your first attempts are not entirely satisfactory. Be on your guard against three common faults in planning, as follows:

1. *A too minute division of the subject.* You must not forget that each final division of your plan is usually to be a paragraph and should, therefore, represent a section of the subject large enough to need a paragraph.

EXAMPLE of too minute division:

Subject—Central Park

1. Location
2. Size
3. Purpose

etc.

In a short theme, location and size may be very adequately treated in a single paragraph.

2. *Too extensive planning.* A very brief plan may call for a long composition; much depends on the scope of the different topics. A common tendency of the beginner is to try to deal with material sufficient for an extended essay. Thus he begins a plan for a short composition on cotton as follows:

1. Countries producing it
2. Kinds of cotton
3. The climate required
4. Planting
5. Picking
6. Ginning
7. Carding

etc.

Obviously there is sufficient material for a short composition in any one of these divisions, alone, if fully developed. This fact suggests the need of very definitely limiting one's subject and one's purpose in composition.

3. *An illogical arrangement.* Sometimes it is hard to decide what is the best order in which to present one's material. Thus,

in the final plan in Section 145, topic (f) might exchange places with (e), so far as one can tell from so general a plan; but (g), (h), and (i) are clearly a related series of topics that should not be separated by (f) or by any other topic in the list. The greatest care to keep related topics together is always necessary.

147. The Paragraphing of Conversation. The student has doubtless heard a ventriloquist taking a dual rôle in a vaudeville act. A part; at least, of his deceptive art is due to the difference in pitch or quality of tone between the ventriloquist's own voice and that which seems to come from his dummy. In written conversation. there is no such natural means of indicating the speaker. Accordingly the writer must resort to some other method of showing who is talking. There are several devices regularly employed for this purpose; one of them is the paragraph. Note the paragraphing in the following extract from *David Harum;* observe:

(1) That each paragraph continues until one speaker has finished a speech.

(2) That explanation added by the author is in one case put into a separate paragraph (No. 4). In the first paragraph the explanation is included in the same paragraph with the quotation.

(3) That quotation marks are used.

"Where you ben?" asked Mrs. Bixbee of her brother as the three sat at the one o'clock dinner. "I see you drivin' off somewheres."

"Ben up the Lake Road to 'Lizer Howe's," replied David. "He's got a hoss 't I've some notion o' buyin'."

"Ain't the week-days enough," she asked, "to do your horse-tradin' in 'ithout breakin' the Sabbath?"

David threw back his head and lowered a stalk of the last asparagus of the year into his mouth.

"Some o' the best deals I ever made," he said, "was made on a Sunday. Hain't you never heard the sayin', 'The better the day, the better the deal'?"

Sometimes quotation marks and a new paragraph give the only indication of a change of speaker. Such omission of definite mention of the speaker should not continue long

enough to cause any confusion in the reader's mind. Examine the following paragraphs:

The time having come for her withdrawal for the night, and she having left us, I gave Mr. Wickfield my hand, preparatory to going away myself. But he checked me and said: "Should you like to stay with us, Trotwood, or go elsewhere?"

"To stay," I answered quickly.

"You are sure?"

"If you please. If I may!"

"Why, it's but a dull life that we lead here, boy, I am afraid," he said.

"Not more dull for me than Agnes, sir. Not dull at all!"

"Than Agnes!" he repeated, walking slowly to the great chimney-piece, and leaning against it. "Than Agnes!"

—"David Copperfield," *Dickens*

EXERCISE 114

This exercise should take several days—long enough to impress upon the student the necessity of order in plan and of concentration successively upon each step of the subject. The chief differences between a ten-thousand-dollar-a-year man and a ten-dollar-a-week man lie in ability to get at the skeleton of a task and in the power of concentration necessary to accomplish it.

You are, we shall assume, to write a book or a monograph on each one of three subjects chosen from the following list. Indicate just what you would have in each chapter or division. Be specific. Letter the divisions to show the order you think they ought to follow.

1. The Qualities of a Real Man (Woman).
2. How a Boy (Girl) Should Use Twenty-four Hours Each Day.
3. New Uses for the Automobile.
4. Courage—the Greatest Asset in a Boy's Character. (Show that lying, for instance, is due to fear of consequences.)
5. Cement and Modern Industry.
6. What the Socialist Wants.
7. Things I Shouldn't Do and Why.
8. Advertising.
9. Influences Which Degrade Boys.
10. An Idea I Want to Try Out in Business.
11. The Instruments of a Band.

12. The Future of Motion Pictures.
13. The Influences of the Motion Picture Theater.
14. The Man Who Thinks Our Town Is Slow.
15. Tree Surgery.
16. Your Front Room as an Indication of Your Personality.
17. Why I Have a Right to Live.
18. Learning by Accident.
19. What My Enemies Have Done for Me.
20. Why I Believe in Myself.
21. The Golden Rule and My Sister.
22. When a Boy Ought to Fight.
23. The Loss Resulting from a Change in the Fashions.
24. Means Employed by Advertisers to Attract Attention.

EXERCISE 115

Imagine that you are in some specified business, and plan a letter to your customers, giving details of some display advertising material you have for them. Make at least seven paragraphs. Explain what you have to offer, suggest methods of display, and point out the value to be obtained from the advertising. Make this a matter of an entire recitation.

QUESTIONS ON CHAPTER XIV

1. What is the chief use of the paragraph?
2. Why is organization of such great importance?
3. Will a well-organized piece of writing generally be correctly paragraphed? Explain.
4. What is the practice of business men regarding the paragraphing of business letters?
5. What is a topic sentence? Why the name *topic*? Find the topic sentences in the quotation on page 210.
6. What are the most common faults in the planning of school themes?

CHAPTER XV

WRITING DEFINITE INSTRUCTIONS

148. The Plan. Whether you become a merchant, a stenographer, a carpenter, or a farmer, you will need often to write definite instructions to some one. This is by no means as simple as it might seem at first. Anyone who has tried to prepare instructions for operating a camera, for example, or even for making bread or candy, knows how many puzzles he has to solve. The chief difficulty, of course, is to decide to what extent your reader knows the names of the tools and processes involved, i.e., the nomenclature of the subject. For instance, in explaining the operation of a kodak you would need to consider your reader's difficulties very carefully and try to meet them. Always plan any composition of this nature with a definite body of readers in mind.

(a) *Example of a plan:*

1. Opening the kodak.
2. Naming and pointing out the purpose of the parts—shutter, lens, diaphragm (stop), trip, speed dial, finder, and distance scale.
3. Method of operation—adjustment for distance, setting the trip, adjusting the stop and the speed dial, tripping the shutter.
4. Exposure—proper speed of the shutter in bright sunlight, when to stop down, etc. (This is not a complete plan; enough is given to show a good form and method.)

(b) *Execution of the plan.* Be sure to treat processes in their natural order. You might write, following your plan:

1. The first step in operating a camera is to take the kodak from its case. Just above the top of the door you will find the opening spring—a small projection covered by the leather. Press this gently and the door will fly partly open. Pull the door down until you hear it lock with a snap. To extend the bellows, press gently the two nickeled catches with thumb and finger, loosening their grip on the track, and pull gently forward along the track.

2. The lens is, of course, glass. Everything surrounding it is shutter. Just inside the lens is a black adjustable curtain, the diaphragm or stop, operated by a lever at the bottom of the shutter . . . . (And so the explanation may continue.)

The remainder of this chapter consists of specific exercises in composition, in which you will bear in mind the following directions:

1. Put yourself in the reader's place and discover what his difficulties are.

2. Don't forget to define all terms the reader may not know.

3. Be definite. Speak of one thing at a time, using short, direct sentences. *Make a paragraph for each distinct division of your subject.*

4. Whenever necessary give the reasons underlying instructions.

5. Finish all sentences, and put in the *a's*, *an's*, and *the's*. Do not, however, use any unnecessary words.

6. Make careful drawings when they will be helpful; number or letter all important parts.

7. Ask your brother or a classmate to read your paper. If he doesn't understand, seek your trouble and remedy it.

EXERCISE 116

Boys: Explain and illustrate by drawings exactly how a baseball is made to curve. In this, as in any other exercise, do not attempt to write unless you know a good deal about the subject. In this case you should know not only which way the ball should turn for each curve, but why, after the spin is given, the ball curves.

Girls: Using a diagram, plan an arrangement of furniture in a living room of the following description:

Fireplace—heavy brick. Beamed ceiling. Woodwork and furniture Flemish oak. Room large with bay window facing south. Walnut piano.

Write a theme of two paragraphs as follows:

(a) Color scheme—curtains, portières, carpet.
(b) Minor decorations—bric-à-brac, lamps, small pictures, wall pictures.

If the paragraphs resulting from this plan are too long, make new divisions. Under (a) discuss the tone (colors) in general in one paragraph and the details of this tone in a second paragraph. Under (b), if necessary, make a paragraph about bric-à-brac and another about pictures.

NOTE.—There are some exceedingly interesting books on household decoration, among them: *House Planning and Decorating*—Calkins; *The House in Good Taste*—De Wolfe; *Art and Economy in Home Decoration*—Priestman; *Decoration and Furnishing of Apartments*—Herst.

EXERCISE 117

Boys: Organize and elaborate the following rambling instructions for rifle shooting. Make several paragraphs. Decide, before beginning to write, just what each paragraph is to be about.

SHOOTING THE RANGE AT 200 YARDS

If you try with the eye to find the center of a dinner plate, you will miss it a quarter of an inch. A marksman cannot determine the center of a target with accuracy.

The observer is only two feet from the dinner plate, but the marksman is two hundred yards from the "bull's-eye."

Hold the rifle firmly—not tightly. Move upward to the target. See that the gun is smoothly oiled and very clean.

But you can easily determine the perpendicular line through the center of a dinner plate.

You can easily locate the bottom point of the bull's-eye. Aim at the rim of the black at its lowest point. The front rifle sight does not then block the target field.

Do not pull the trigger or you will move the gun; instead, squeeze the stock slowly with the whole hand.

Don't close your eye when the gun "goes."

In order to shoot higher than the bottom of the bull's-eye circle, allow the front sight to project its own width into the notch of the rear sight.

Stand still on both feet and shoot with considerable air in the lungs.

If the shot goes low, do not change the point of aim; take more of the front sight.

(Information by a member of the American National Rifle Team.)

Girls: Organize and rewrite the following instructions. Put the facts in logical order. Make proper paragraphs after outlining the subject.

GETTING USED TO WINTER

Most colds are of germ origin.

A broken arm is weak for months after the break is well. Muscles must be used or they will waste away.

Carefully but persistently subject the neck and chest to changes of temperature by passing from the cold outside air to the warm house. A draft will not give the properly prepared girl a cold.

There are many small muscles in the skin which should be given exercise.

Why don't we catch cold when a draft strikes the face?

The skin muscles in the face work almost instantly because they are kept exercised.

A sudden draft on skin unaccustomed to it will cause a cold. In inuring yourself to the cold, don't stay out too long. Quick changes give the muscles the best exercise. The ankles and feet likewise should be inured to sudden changes.

EXERCISE 118

Girls: Make a drawing of the head of your sewing machine. Letter the important parts. Explain the threading process so carefully that an inexperienced person would have no difficulty in understanding it.

EXERCISE 119

You are lending your cousin your camera. He is inexperienced. Explain the manner of "loading."

EXERCISE 120

Give definite instructions for taking a picture of a group of friends on a summer day. Draw and letter the shutter detail, and explain the value of the stop, the operation of the time dial, etc.

EXERCISE 121

Explain the process of printing from a negative. Give reasons for each bath, washing, etc.

EXERCISE 122

Your uncle is coming to visit you, but because of a sprained ankle you cannot meet him. Write a clear explanation, accompanied by a diagram if you desire, of the course he is to take to reach your home from the station.

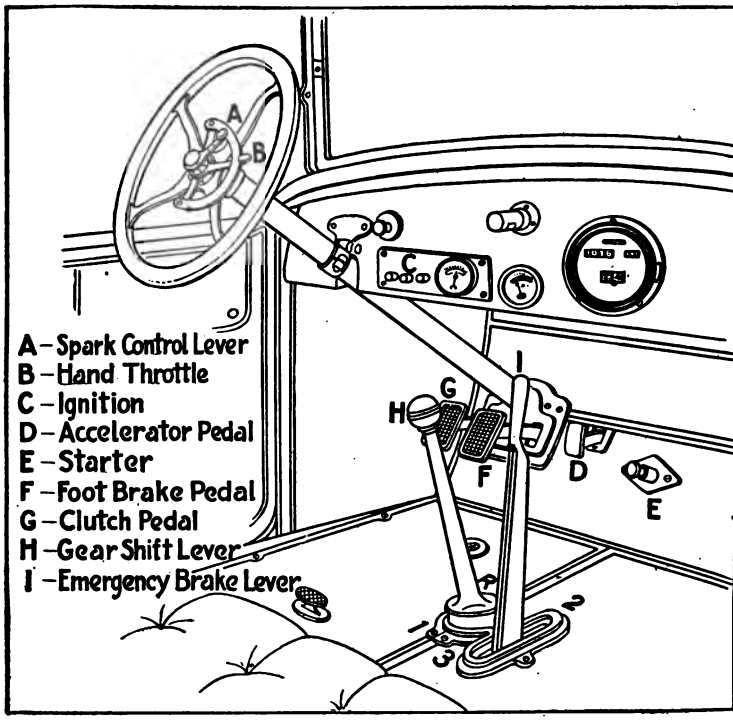
EXERCISE 123

Using the following sample form of ballot, explain exactly how a voter may indicate choice for one party in general but vote for several men of other parties.

○DEMOCRATIC	○REPUBLICAN	○PROHIBITION
For Governor	**For Governor**	**For Governor**
☐ JAS. A. DALTON	☐ DONALD BEEBE	☐ JOHN A. SYKES
For Lieutenant Governor	**For Lieutenant Governor**	**For Lieutenant Governor**
☐ F. R. SETTLE	☐ E. A. OSBORNE	☐ JOSEPH TURNER
For Secretary of State	**For Secretary of State**	**For Secretary of State**
☐ LEWIS A. LEWIS	☐ A. FURLONG	☐ F. B. RITZ
For State Treasurer	**For State Treasurer**	**For State Treasurer**
☐ JOHN F. DUNN	☐ L. E. PERRY	☐ R. A. POORE
For State Auditor	**For State Auditor**	**For State Auditor**
☐ CHARLES PIPER	☐ CLINTON HOWE	☐ E. P. SEARS
For Superintendent of Public Instruction	**For Superintendent of Public Instruction**	**For Superintendent of Public Instruction**
☐ M. E. HARLEY	☐ SEWELL T. ADE	☐ N. O. McGEE
For Attorney General	**For Attorney General**	**For Attorney General**
☐ L. P. STARE	☐ OGDEN V. GREEN	☐ W. B. BEARDSLEY
For Trustees of the State University	**For Trustees of the State University**	**For Trustees of the State University**
☐ MARY A. SMITH	☐ ANNE P. HAYES	☐ J. I. ADAMS
☐ GEO. A. ROWE	☐ H. ARNOLD	☐ EDITH JOHNSON

EXERCISE 124[1]

Suppose the cut accompanying this exercise is to be sent with a letter to the purchaser of the automobile; explain clearly to



a purchaser just how to start his engine "running idle." Give reasons for all necessary operations.

EXERCISE 125[1]

Assuming that the engine is running, explain carefully how to bring the car into "third speed ahead."

[1]Exercises 124, 125, and 126 are based upon automobile operation. Both boys and girls usually are eager to learn how to run an automobile. It would be profitable to take the class to the street for a demonstration. Teachers who do not understand driving will be repaid in three or four days of vigorous application by the class, for the few minutes required to master the theory.

EXERCISE 126[1]

In three paragraphs explain exactly:

(a) How to slow down while passing a wagon on the road.

(b) How to stop suddenly to avoid an accident.

(c) How to go down a very steep hill, using the engine as a brake.

EXERCISE 127

Explain, with drawings, the proper method of mounting an automobile tire. In a paragraph give warnings against certain dangers in the use of force.

EXERCISE 128

Write five paragraphs on the subject: Means Advertisers Use in Attracting Attention. Be sure that the paragraphs are on entirely different phases of the subject.

EXERCISE 129

Read carefully the following from Victor Hugo's description of the field of Waterloo:

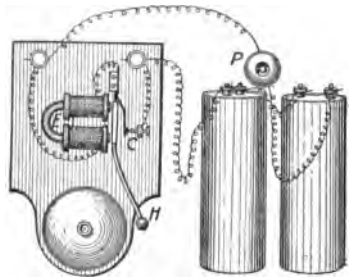
Those who wish to picture neatly the battle of Waterloo have only to spread on the ground an imaginary capital A. The left leg of the A is the road to Nivelles, the right leg is the road to Genappe, the tie of the A is the sunken road from Ohain to Braine-l'Alleud. The peak of the A is Mont St. Jean; there is Wellington. The lower left tip is Hougomont; there is Reille with Jerome Bonaparte. The lower right tip is La Belle Alliance; there is Napoleon.

Write a description of some locality you have in mind—a camp, perhaps, or your uncle's farm. Follow the general plan of Hugo, but do not imitate the sentence structure too closely. It is not necessary to compare the shape to a letter; Italy, for instance, is like a boot kicking a football—Sicily. A lake may resemble a hatchet or a pear in shape. Make your description so plain that the reader will readily understand what you have in mind.

[1] See footnote on page 222.

EXERCISE 130

Explain accurately the working of an electric doorbell.



EXERCISE 131

Girls: Explain, with the aid of simple drawings, how to knit some article.

EXERCISE 132

Boys: Explain definitely how to dig the pit for a camp fire and to build the fire. Use a drawing.

EXERCISE 133

Explain, with the aid of drawings, how to tell three different species of maples by the leaves.

EXERCISE 134

Plan a project for beautifying your school grounds, and explain your plan with the aid of a drawing.

EXERCISE 135

Give details for the construction of a large American flag.

EXERCISE 136

Explain carefully the cold pack method of canning fruit or vegetables. Illustrate, if possible, with pictures cut from a magazine.

EXERCISE 137

Explain, with the help of a drawing, the working of the telegraph.

EXERCISE 138

Explain carefully the method of making camp ration-heaters out of newspapers and paraffin.

EXERCISE 139

Explain the working and the merits of some standard automobile lock.

EXERCISE 140

Explain accurately the process of putting a bandage on an arm or head wound. Illustrate.

EXERCISE 141

Explain accurately the correct method of seizing a drowning man to prevent his drowning the rescuer. Illustrate.

EXERCISE 142

Girls: Explain the process of folding, cutting, and sewing a comfort kit bag.

EXERCISE 143

Explain why the passing of a "low" (low barometric area) is usually accompanied by rain succeeded by cool clear weather.

EXERCISE 144

Explain, with the aid of drawings, the proper way to bud or graft a tree.

EXERCISE 145

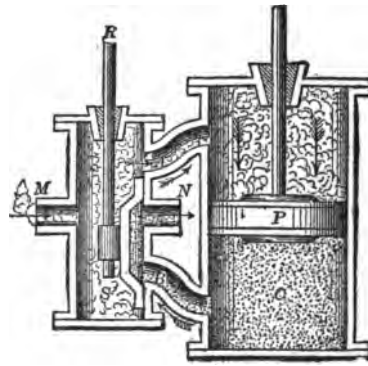
Explain, illustrating if possible, the operation of the rotary mimeograph.

EXERCISE 146

Give a beginner some definite advice concerning the use of the typewriter.

EXERCISE 147

Using the accompanying figure, explain in a simple way the working of the steam engine.



CHAPTER XVI

TYPES OF ERRORS IN SCHOOL THEMES

149. Review of Common Errors. The ordinary student does not go far in composition practice till he realizes that in some mysterious way he never can understand, he makes a good many mistakes. He may know perfectly well the principles violated, but his attention must be called to them—sometimes more than once.

The exercises of this chapter are taken from the writing of high-school students. Some of the errors found in them have been discussed in previous chapters of this book; but others are here treated for the first time, and all are so common and so important as to be worth careful attention in direct connection with composition practice. Most of them result in some kind of incorrect or ineffective sentence structure.

150. Failure to Make a Sentence. Read again Section 10. Reread your written work to be sure that you have a subject and a predicate for each sentence. Bear in mind that an added thought must be an independent sentence unless it is properly joined to the preceding thought. Inexperienced writers often fail to indicate thought relations which are very clear to them, but confusing to one who has only the writing to depend on. Correct the following:

1. Dogs are valuable in many situations. For instance the blind man one sees walking down the street with a dog for his guide.
2. The camel which roams the desert and can do without water for several days.

151. "Grafted" Sentences. Sometimes a writer, after beginning a sentence, changes the form before he has finished. The result is a conflicting construction. Note that the writer of the following sentence evidently forgot his original plan after

a pause following the word *soldier*. Then he seems to have continued after rereading *the American soldier* only.

One instance is the American soldier has proved his worth in battle.

152. Failure to Capitalize at the Beginning of a Sentence. This is almost an incurable disease in some cases and a great source of trouble to teachers. The pupil should bear in mind that foolish errors like this one may cost him dear. Most employers will overlook a failure to spell *effervescence* correctly, but few will tolerate a failure in the first rule of writing—putting a capital at the beginning of a sentence. If you are addicted to this bad habit, make every effort to break it *now*, for if you persist in it, it will surely bring you sorrow.

EXAMPLE of this error:

"Return it tomorrow," Jones said he went away whistling.

EXERCISE 148

Correct the following sentences:

1. Standing in front of saloons is another bad habit of course there are always a few fellows in the crowd who drink.
2. I took my seat reluctantly as soon as I had sat down I felt better. (Add a conjunction.)
3. It was cold that day—a day which, unless you had overcoat and mittens, you suffered sharply. (Add a preposition.)
4. He said he could not like her faults were too many.
5. The uses of cement are many, here are some of them.
6. How it started I cannot remember whether I was put up to it or not.
7. Sometimes a girl "lets out" something which was confidentially told to her. Probably when with a crowd of girls.
8. She must be a believer in suffrage. Because every woman has the welfare of her nation at heart.
9. He was told that we would come back. Certainly the next day.
10. He is the kind of man that if he should get into a fight with a man of his size he would back down. (Omit one word.)

153. Failure to Complete Words. Often an error in writing may be traced to careless pronunciation. For example, the pupil pronounces *ask* for both present and past, and accordingly does not vary the word in writing; or he fails to write a final

letter that is not prominent in pronunciation. The following sentences illustrating this trouble are from the themes of second-year high-school pupils:

The mother thank[ed] the stranger.
The man ask[ed] for water.
They stopped for the[y] were hungry.
He went an[d] came at will.
When you lose you[r] way in the woods . . . .
I use[d] to go skating.

154. The Repetition of Words. In general one should not repeat an important word while the memory of that word is still strong.

EXAMPLE of bad repetition:
Three fishermen set out to set their nets just at sunset.

Words are often repeated for the sake of emphasis, however, especially in parallel constructions. It is impossible to make positive rules as to repetition; practice only will teach a writer to avoid a sameness of sound in one case and to seek it in another.

EXAMPLE of repetition for emphasis:
When that little dog got home he was a sorry little dog.

155. Use of Too Many Words. General wordiness and a typical correction of the fault may be illustrated by the following:

(*Wordy*)	(*Improved*)
One night with some friends we were coming home from a dance which was given at a place about two miles from where we were residing and which, as we had no buggy or vehicle in which to be conveyed home, necessitated our walking. (Forty-four words.)	With some friends we had to walk home one evening from a dance given two miles away. (Seventeen words.)

156. Double Narrative. Do not take valuable time to tell an unimportant thing twice. Sometimes it is wise to repeat an

idea in order to emphasize it or to give the reader a somewhat different point of view, but repetition due to vague thought or a childish fear of leaving something unsaid is always bad.

EXAMPLE: Then we had breakfast. After we had eaten our breakfast my cousin suggested that we take down the tent. After we had taken down the tent . . . .

How many times are you told of breakfast? Of the tent?

It is much better to leave something to the reader's imagination. Compare the preceding puerile narration with the following passage from a composition of a pupil in the same class:

It is necessary to hit the nail cleanly; at first with a light, sharp stroke, then with force. After you have missed, hold the finger in warm water for ten seconds . . . .

Just as it is in bad taste to explain a joke, so it is in a sense impolite to assume that the reader needs all small things explained to him.

EXERCISE 149

Criticize and correct the following:

1. People build houses now after odd plans. A house should be built to house people rather than to resemble a dog house and should be a sensible house in every way.
2. We ate our dinner ravenously as we were very hungry. (This telling of the obvious is characteristic of weak students.)
3. My uncle suggest that we go to a pitcher show.
4. When you want a thing badly why, go after it. (Not a question.)
5. When my cousin visited me last summer we thought we would take the car and go to Jackson Park to see the scenery.

157. Lack of Symmetry. To make half of a sentence active and the other half passive results in a lack of symmetry, just as different systems of pruning on opposite sides of a tree would leave it unbalanced. Likewise a phrase balanced against a clause, or an infinitive balanced against a gerund, will produce

a lack of symmetry; or, as it is sometimes called, a violation of parallelism or balance.

(*Bad*)	(*Improved*)
I have many friends: some by instinct and others have been tried and found true.	I have many friends: some I have found by instinct, and others I have learned to know by trial.

In the bad example above, the incomplete clause, *some by instinct,* is opposed by the complete clause beginning with *others.*

In the following sentence a participial phrase is balanced against a complete member of the compound sentence. Correction may be made in two ways—by making the inconsistent parts both participial phrases or both clauses.

The train left the track at Maysville, killing several men, and it tore up the ties for two hundred yards.

Criticize the following sentence. Correct it in two ways.

He began yelling with all his might and to throw water on the fire.

EXERCISE 150

Rewrite the following sentences, making them symmetrical. For instance, if there are two clauses, both modifying the same word, make them conform to the same model.

1. He planned to spend his vacation in two ways: to play tennis regularly and he would then take a swim each day.
2. He was a good man—the kind of fellow who attends to his own business and he was kind to his family.
3. He was healthy, happy, and had two brothers.
4. We found the farm. They were boiling down sap and sirup was being made.
5. Meeting one's obligations promptly and to pay all debts, moral as well as in money matters, was his resolve.
6. The history tells of the success and death of Wolfe. (The trouble here is not primarily a lack of symmetry in construction, but *success* and *death* are so dissimilar in class that they should not go with one preposition.)
7. A small patch of rubber is cut and then add cement to the tire and the patch. (This is perhaps the most common error of this kind. The first part is passive and in the third person; the second part is active and in the second person.)

8. Causes of obscurity:
   (a) Misplaced words.
   (b) Omitting *a* and *the*.
   (c) By failing to make the constructions symmetrical.
   (d) The reference is uncertain.

[This is a remarkable example of variation where there ought to be similarity. In (a) there is a noun construction; in (b) a participial construction; in (c) a gerundive phrase; in (d) a complete sentence.]

158. Confusing Use of Pronouns. Avoid a needless change from third or first person to second person. Such a change usually amounts logically to introducing a new character, since *he* or *I* cannot possibly be *you*.

(*Incorrect*)	(*Correct*)
At 12 o'clock I eat my lunch. It takes sometimes a long time to get what you want.	At 12 o'clock I eat my lunch. It sometimes takes me a long time to get what I want.

One reason for this error is the frequent use of *you* in such a vague and general way that it really means third person—is equivalent to the indefinite pronoun *one*. In general it is unwise to employ *you* in writing unless an address to the reader is intended. When the indefinite third person is really meant, *one* is preferable, but excessive use of it should be avoided.

(*Awkward*)	(*Better*)
One should take care of one's teeth if one expects to keep one's health.	One should take care of his teeth if he expects to keep his health.

Do not allow yourself to think of *his* and *he* in this use as masculine only; they refer to mankind in general, hence to both sexes. And above all do not refer to the indefinite singular *one* by the plurals *they* and *their*. (See Section 59.) The rule as to the agreement of a pronoun with its antecedent in number must never be forgotten.

EXERCISE 151

Explain the errors and make corrections in the following sentences:

1. When one gets into a boat nowadays you don't know whether you are going to get out or not.

2. When Sunday comes some people take their book and sit down and read.
3. One must be exceedingly careful when he is discussing religion or politics unless you know the person you are talking to.
4. He knew some one would steal his gate if they had a chance.
5. The motion picture has great influence on me at times. They teach me a lesson.
6. Too many persons are willing to jump on a person when they're down and out.
7. The bear goes into its den in the winter and in the spring they sally forth lean and hungry.
8. If a woman laughs loudly on the street men are always ready to talk about them.
9. The cat caught its tail in the door and broke it.

159. Illogical Phrasing. The following sentence contains a statement that is not strictly true. To test its accuracy, find the subject, the verb, and the predicate noun.

> Some prices we can mention at the sale are a good six-year-old cow at $115.

A little thought will show you that the sentence is absurdly illogical because it says that "some prices are a cow."

Note another example:

> English is where I fail.

Is English *where*; i.e., a place?

160. Questions of Tense. Changing the tense within the narration of an event is of course illogical unless there is actual change in the time referred to. It is impossible for something both to have occurred in the past and to be occurring at present. Such confusion of tense as the following sentence illustrates is very crude:

> We go forward in the train and listen to some college boys singing. "Forty-third Street," hollered the conductor. Several people get off.

It is seldom advisable for the inexperienced writer to use the present in telling about something that actually happened in the past. Great authors have been able to use the so-called

historical present effectively at times, but this fact does not help the novice in composition.

A different sort of tense difficulty is to be found in the following:

I met an old chum of mine who had opened a grocery store a month ago.

Note that *ago* is past only; *had opened* is the past of the past, i.e., past perfect. Correct the sentence.

Foreigners sometimes say, "I live in America five years." What should they say?

161. Confusion Between Direct and Indirect Quotation. Direct quotation employs the exact words of a speaker. Every direct quotation should be set off by quotation marks and should begin with a capital unless very short and informal (see Section 114). Indirect quotations report the thoughts, merely, of a speaker, in the words of the reporter. No special capitals are needed and no quotation marks.

(*Incorrect*)	(*Correct*)
I said yes I would go. (Direct and indirect at the same time)	"Yes," I said, "I will go." (Direct) I said I would go. (Indirect)

162. Failure to Paragraph Conversation. Pupils are often careless about giving a separate paragraph to each speaker in conversation (see Section 147). It adds greatly to ease of reading to have every change of speaker appear at once to the eye; and no feeling of a need of economy in paper should cause the writing of conversation in mass. Work that is too closely crowded always makes an unfavorable impression on the reader.

163. Troubles in Beginning. Students often feel that some "general remarks" are necessary at the beginning of a composition, but this notion is usually wrong. A little observation will show that most good short stories "plunge right in" and the best practical articles begin at once with discussion of the subject. The writer of a business letter who feels that he must have an "introduction" generally wastes both his own and his readers' time, and makes a bad impression. It is, of

course, necessary that the first sentences be self-explanatory, but if the student will start directly with the subject he means to discuss he will find writing much easier.

164. Miscellaneous Errors. Do not omit words necessary for complete grammatical expression. Be sure that you have all the *a's* and *the's*. Do not omit the subject of a sentence on the theory that people will understand what the subject is. The following sort of incompleteness is inexcusable in anything except notes or a diary:

Went to church Sunday. Saw Mary and Edith the first thing.

On the other hand, avoid the use of words that have no place in the grammatical structure of the sentence.

(*Incorrect*)	(*Correct*)
John he plays ball all day.	*John* plays ball all day. Or: *He* plays ball all day.

Note that there are two subjects for *gives* in the following sentence. How can you correct it?

An automobile is a machine *which* when it runs well *it* gives great pleasure.

Avoid errors of association. Bringing suddenly together two incongruous ideas is usually funny.

EXAMPLE: Mrs. Bartlett sang "Sing Me to Sleep," after which the Rev. Mr. Jones preached a sermon.

EXERCISE 152

Criticize and correct the following:

1. Father sat at the head of the table that night as usual. "Mary," he said, "Why don't you wear your hair down your back?" I felt it was coming so I said I just wanted to see how it would look. "Well, you can't look at it yourself, can you?" he asked.
2. She went to the store without permission after which she tells the teacher she had toothache.
3. A relative pronoun is where a pronoun has an antecedent and also a place in its own clause.
4. Why people are always hard up, in my opinion, is largely due to the changing of fashions. (Be sure that your subject is definite. A loosely expressed thought makes a poor subject.)

5. Many men work in the open air or other muscular positions.
6. I see where a man found a skeleton in an old trunk.
7. Arson is when one sets fire to a house with intent to destroy property.
8. I goes over to him and I said, "You're another!"
9. Letter H is the service brake. (Explanation of a diagram.)
10. Take the train which says Englewood.
11. When Mother saw it she asked me what did I put in it.
12. Mary got a position for eight dollars a week.
13. But he replied "That a glass or two wouldn't hurt."
14. I was here six months already. (Heard from the foreign-born.)

EXERCISE 153

Correct the following sentences. They illustrate common errors. It is more than likely that many of these errors may sometimes have been made by you, since they are all taken from themes of high-school pupils.

1. Mother said put toothache gum on it. (Sec. 161.)
2. He removed the hands from the clocks and threw them (Sec. 158) into the river.
3. The hunter sold his horse because he was hungry. (Sec. 158.)
4. When the current is turned on it takes a strong nerve to get the coin from the water especially if it is cold. (Sec. 158.)
5. We had to wait until a policeman came along. Finally a kind old policeman came along. (Sec. 154.)
6. It started to turn so cold we turned up our coat collars. (Sec. 154.)
7. All I can do is sit around and try to read something my great-grandfather would throw in the fire. (Sec. 160.)
8. I did not like to go up the stairs at night as I would hear all kinds of noises, it being of course my imagination. (Sec. 158.)
9. It was a funny thing: my grandfather and grandmother died on the same day. (Sec. 164.)
10. How this first started I don't know. (Sec. 155.)

EXERCISE 154

Criticize the following:

1. It seems strange that when one sleeps overtime you should feel all the more sleepy. I once read an article by a great doctor in which he said "every minute a person sleeps overtime they are giving off vitality rather than putting it on." (Sec. 158.)
2. I got over that for I thought I was able to lick any of the bad men I use to read about. (Sec. 153.)

3. "And I won't do that again." "Do what?" said the girl at the next locker. "What! why I'm so tired I can't tell you again." "Tired! what from?" (Sec. 162.)
4. Supper had been served some hours ago. (Sec. 160.)
5. Father sat on the couch reading his evening paper; mother sat nearby sewing, while I sat in a solitary condition by the window. (Sec. 164.)

(There is an error in compounding a word in 5. Can you find it?)

6. Sister has lost her key. She didn't want to disturb us when she came home so she asked me to take my key.
7. Another thing is when I want a different dress than she wants me to have why it is always her that wins. If I was only big! (At least four errors; Secs. 159, 75, 62b, and 50b.)
8. You may rest assured that I did so gladly and resolving never to mount a horse again. (Sec. 157.)
9. We went home with here where we might change our clothes.[1]
10. It was on New Year's Eve and a crowd of us girls were going out. I was to go to one of their houses to meet them.

EXERCISE 155

Why are the following sentences wrong? Criticize them and explain fully your criticism.

1. The dog followed our wagon until we reached the farm house in safety. (Two meanings.)
2. I was not sure what they [tomatoes] were, but I thought they were apples. So my aunt went out of the room for a short time and I bit one. (Is the aunt's going out of the room due to the girl's mistake? What word makes it so appear?)
3. I did not think I had time to get back to school before the night school opened. When I was sure what little chance I had of getting them [rings left in the wash room] would be gone. (Sec. 10.)
4. I was a little girl and my Mother always told me to stay near home. (Sec. 114. Would the sentence be correct if *my* were omitted?)
5. A crowd of girls and myself planned to put up our lunch and go to the park. (Sec. 65c.)
6. When quite small my grandfather and I went visiting down at the farm. (Sec. 84.)
7. At last we found it [a suitcase] in the front car with some friends of ours. (Sec. 164.)

[1]This sentence contains an error due to allowing the spelling of a following word to influence what one writes.

8. My mother took me down town where I tried on hats, finally I selected one I thought I liked. (Sec. 152.)
9. We took it back alright and was very happy when I got home that evening. (Error in spelling; Sec. 52.)
10. At about 9:30 that evening a trio of sun burnt dusty faces came strolling in to West Englewood. (Sec. 159; errors in failing to compound words.)

EXERCISE 156

How would you correct the following?

1. A girl if walking down a dark street alone and hears a sound close to her will run her eyes wide open without once looking back.
2. Most all people are afraid in the dark some for instance the dope fiend who hides himself in fear.
3. Some people are so overcome with fear in the dark that they are afraid of their shadow.
4. One unfortunate day I did something that other children have often done and that was played hooky.
5. One of the most exciting days I have ever had occurred when about eight years old.
6. My father got passes to shows and etc. free. (Two errors.)
7. I hesitated about going on the coaster because mostly all people that came down look as white as ghosts.
8. When I got to the other side I was to call out one two three.
9. The new horse would stumble every few steps he took. (Sec. 155.)
10. She never thinks of asking me if she can wear my things.

EXERCISE 157

Correct the following, explaining carefully the errors:

1. I was taught not to go anywhere without getting permission from mother or some one older than me.
2. In the mean while mother was looking for me.
3. This made John so furious that it was dangerous to be around him. (Preposition.)
4. It must be nice to be big and work downtown like Mary does. (Conjunction.)
5. My big Sis is a boss. When she has company on Sunday night she thinks she has exclusive right to the parlor and us younger kids have to move to the back regions. (Sec. 62.)
6. I dislike to scold you more than any one. (Sec. 82.)
7. In going over the year's reports a gratifying detail has appeared.

8. His errors are very obvious and quite absolutely unnecessary.
9. Never eat until the stomach is over-full. (Two meanings.)
10. The horse took sick. (Is the subject the actor?)
11. The greatest asset any boy can have is an appreciation of and a power to organize. (Sec. 82.)
12. She had an arm full of flowers.
13. I wanted you to know where they are so you didn't have to look for them.
14. How I wished we didn't come!

QUESTIONS ON CHAPTER XVI

1. Why are the faulty word groups in Section 150 not sentences?
2. What is the cause of the "grafted" sentence?
3. Why is failure to capitalize at the beginning of a sentence a very bad error?
4. For what purpose is repetition sometimes a good device?
5. What is "double narrative"?
6. Why is it a good device to leave considerable for the reader to discover for himself?
7. What is meant by "errors of association"?

CHAPTER XVII

THE VALUE OF THE WORD

165. Words as Tools. The carpenter or the jeweler is to a large extent dependent on his tools. With accurate and delicate instruments he can accomplish admirable work; with dull or unsuitable tools it would indeed be an exceptional workman who could succeed. Among the important tools of the business man are words. Some men find themselves lacking in the number of words at their command. Others have not learned the exact uses of various words and hence often try to accomplish a desired result with the wrong tool. The following pages will be concerned with a study of the power and uses of certain of these instruments of business—English words.

166. Misused Words. The crudest word error is, of course, the use of a wrong word. An old lady looked in at the door of a country store and made the following request, "If any of you folks sees Dr. Tompkins please inhale him for me." A coroner's jury is on record as reporting that "the deceased came to his death by assassinating his clothes with kerosene and setting them afire." Almost all of us are guilty of misusing words. Among many such errors are the following:[1]

1. The use of *learn* for *teach.*

(*Incorrect*)	(*Correct*)
He couldn't learn him anything.	He couldn't teach him anything.

2. The use of *can* for *may.*

(*Incorrect*)	(*Correct*)
Can I go now?	May I go now?

3. The use of *again* for *against.*

(*Incorrect*)	(*Correct*)
Put it again the wall.	Put it against the wall.

[1]Some misuses of words have been treated in other parts of the book, pages 43-46, 84-87, 90, 91, 99, 100, etc.

4. The use of *bring* for *take.*

(*Incorrect*)	(*Correct*)
May I bring this to the office?	May I take this to the office?

5. The use of *propose* for *purpose.*

(*Incorrect*)	(*Correct*)
I propose paying my own way.	I purpose paying my own way.

6. The use of *balance* for *remainder* or *rest.*

(*Incorrect*)	(*Correct*)
I spent the balance of the day swimming.	I spent the rest of the day swimming.

7. The use of *posted* for *informed.*

(*Incorrect*)	(*Correct*)
He is well posted on current events.	He is well informed on current events.

EXERCISE 158

The following sentences contain misused words. The correct word for each misuse is to be found in the list following the sentences. Make all the substitutions.

1. Mary was reticent and moody; on the other hand Edith was hopeful and thoroughly ingenious.
2. We were facilitating the groom upon his great good fortune.
3. Father, while not staunchly religious, insisted on our observation of the Sabbath.
4. Auntie was thoroughly aggravated by my action.
5. They accused the driver of inhuman treatment of his team.
6. Elizabeth answered not a word but dropped a courtesy and retired. (The spelling is allowed, but not the pronunciation *kurtesy.*)
7. "Yours truly" is a better complementary close than "Yours respectively." (Two errors.)
8. He told me that he did not consider onions healthy.
9. Filling his sore teeth was a tortuous process.
10. The world is being overwhelmed in a catechism of war.
11. The gift was to perpetrate the memory of the giver.
12. Some of his letter was depleted by the censor.
13. From the tower they obtained a pantomimic view of the estate.

14. She went on bequest of her guardian.
15. He was an honest and voracious man.

panoramic	torturing
exasperated	healthful
observance	behest
inhumane	complimentary
felicitating	deleted
curtsy (pref.)	perpetuate
ingenuous	respectfully
cataclysm	veraciqus

EXERCISE 159

Use in sentences all words cast out of Exercise 158.

167. Our Dulled Sense of Word Values. Words come so easily that extravagance results. The pupil should learn to use strong words only when the thought or the feeling calls for them. The practice of using big words for small ideas is very objectionable to intelligent hearers or readers; besides, it dulls the appreciation of word values. Through much misuse, certain common words seem to have lost their essential meanings.

"How's yer wife, Tom?" said one American to another.

"Wal, she's ben enjoyin' bad health most o' the winter, but last week she complained o' feelin' better."

As a result of the too common use of words without thought as to their real meaning, every sort of entertainment, from Forbes-Robertson's *Hamlet* to a "slap-stick movie," has become a *show;* everything pleasant is *nice* or *fine* or *splendid;* whatever needs repairs is *fixed,* even if it is a watch that must "keep moving"; a neighbor's yard is *unkempt,* though the word literally means *uncombed;* a *bunch* of girls are *mad* because it rains on their picnic. Such use of words takes all definiteness, all accuracy, all force out of them.

EXERCISE 160

What words in the following sentences are not suited to the ideas they are meant to convey?

1. She has an awfully good mother.
2. The roads were terribly muddy.
3. He has a perfectly divine voice.
4. The new hats are disgusting.

5. That is a splendid pen.
6. I hate fudge.
7. She had a horrid old cat.
8. We got up horribly early this morning.
9. I adore light hair.
10. I just love olives.
11. I loathe this year's fashions.
12. It's a funny thing how many children commit suicide in a year.

Use in its correct sense each of the words misused above.

168. The Pompous Style. People who have read and admired a little good literature, or pretentious literature which they suppose to be good, sometimes get the notion that they can write in a "literary" manner by avoiding simple and natural words. Thus, instead of "wash" we hear "perform their daily ablutions." "Retire to his couch" is used for "go to bed." Some people "perambulate" a while before "partaking of a sumptuous repast," while others take a walk before dinner. The pompous tone of these expressions is very objectionable, and besides they are utterly worn out. A good rule for most writers is to use ordinary words for ordinary things, particularly if the extraordinary words they would like to use are copied from a book.

169. Trite Phrases. Expressions that have been too much used are said to be *trite*. It is convenient to treat such expressions in two groups.

(a) *Commercial jargon.* A large number of regularly used expressions have found their way into business letters. Some of them had a meaning at one time, but have long ago ceased to be more than forms. Business has no time for any expression which will not bear its share of the work. Among these useless expressions are the following:

beg to advise
valued favor
the same
hand you
beg to remain
fine line
esteemed favor of recent date
hoping to hear from you in due time, we are

This subject is treated more fully in Chapter XXI.

(b) *Hackneyed expressions* of a more general character. The love of personal independence is believed to be a quality characteristic of Americans. But the use of expressions not our own is hardly in keeping with this tradition. In general we should avoid using language belonging to others quite as much as we would avoid wearing other people's clothes. The trite phrase is not, of course, grammatically wrong; it is ineffective. Personality counts very much in modern business. Trite phrases tend to become impersonal formulas, and are therefore not efficient. Among hundreds of these expressions are the following:

"I don't care what they call me so they call me for dinner."
"Being neither sugar nor salt, I didn't melt."
"knock you into the middle of next week"
"mad as a wet hen"
"slow as molasses in January"
(a solo) "so low you can't hear it"
"shut up like a clam"
"deader than a door nail"
"Children should be seen, not heard."
"estimable young lady"
"the best laid plans of mice and men"
"All aboard! If you can't get a board, get a rail."
"what Paddy gave the drum"
"favor us with a selection"
"white as a sheet"
"I shouldn't like to be in your shoes."
"last but not least"
"conventional black"
"bated breath"
"piercing scream"
"dull thud"
"so near and yet so far"
"innocent bystander"
"the inner man"
"dreamy waltz"
"You'll break the camera."

While the writer should avoid most expressions which seem second-hand, he need not strive for new and strange expressions. The best English for everyday use is almost always the simplest.

170. Repetition of Thought. One of the most important points in relation to words is whether a needless number of them are used. It should be the aim of the speaker or the writer to state once and for all, accurately and in a form easily understood, whatever he has in mind. To repeat a statement ought to be unnecessary unless the subject is very difficult. In the following exercise are a few double statements

due in most cases, it would seem, to a fear on the part of the writers that they have failed to make clear what they mean.

EXERCISE 161

What words or expressions may be omitted in the following passages from student themes?

1. The most important duty of a girl is to mind her own business and not interfere with other people's affairs.
2. She should not go along the street and talk so loud that other people can hear, but she should talk in a low voice.
3. He was later sent to the penitentiary, not for that, however, but for something else.
4. Don't go down the back stairs, but go down the front.
5. Mrs. Mason came home Friday evening and found her son fighting a burglar who had entered her home during her absence.
6. Convince your customer that he must buy at once and not delay.
7. He was a bad boy because he would not do what was right.

171. Roundabout Expression. Another type of wordiness is due, not so much to repetition of ideas as to a roundabout manner of expressing them. The writers who are guilty of this fault seem unable to reduce expression to its simplest and most direct form.

(*Wordy*)	(*Improved*)
Last summer I thought I would spend a month on my uncle's farm, which is situated about twenty miles from Lafayette, Indiana. While I was there I happened to meet a girl who lives on the next farm to the one on which my uncle lives. (Forty-six words.)	While at my uncle's farm about twenty miles from Lafayette, Indiana, last summer, I met the daughter of a neighboring farmer. (Twenty-one words.)

After you have written a sentence or a paragraph, question each word for its right to a place. Only words that work should stay.

EXERCISE 162

Use fewer words in expressing the thought of the following sentences:

1. There is nothing which disgusts one so quickly as insincerity.
2. The sea, which was of a dark blue color, looked cool.

3. Jones and Taylor, who have their office at 312 South State Street, have agreed to help.
4. He lives in a house which is dark green and which is on the corner.
5. Olson is the most promising of all the candidates.
6. A house used for school purposes, built of wooden logs, stood at the foot of the hill.
7. Every man that is a member of the association should subscribe.
8. Reduce the following from thirty-six to twenty-three words without omitting any essential idea: "Chicago, Monday, Jan. 7. Chicago had the worst storm it has had in ten years on Sunday, January 6. Transcontinental trains were delayed by the storm. They were all from one to nine hours late."

172. Superfluous Words. Obviously there is no waste greater than uselessness. Yet thousands of dead words are run off the typewriters of busy firms every day. It will be impossible in this narrow compass to list a large proportion of these extravagances. The following exercise may serve to put the student on his guard. He will probably be able to add many more expressions to those listed below.

One special case is worth separate attention. In both speaking and writing, people often begin a "that" clause and, because a few modifiers follow the conjunction, repeat it farther along in the sentence, as in the following:

> He had often promised me *that* after he had accomplished his purpose *that* he would "take life easy."

EXERCISE 163

Which words are unnecessary in the following common expressions?

erase it out
this here—that there
away down deep
I'm saving it for to have Christmas.
latter end of August
return back
sang a vocal solo
widow woman
completely surrounded on all sides
school will close at 2 P.M. so as to enable
not a one
kill it dead
admit you in
in the suburbs of the city
3 P.M. Saturday afternoon
seldom ever
from whence
had ought to do it

the reason was because
the other is more preferable
universally by all people
do it over again
nearing final completion
a new beginner
standing alone by itself
get off at about Tenth Street
take it off of the table
Where is it at?
Later on they joined their offices together to the mutual advantage of both.
I shall first begin
equally as guilty as you
smell of these flowers
still have it yet
smallest of any

173. Slang. In the use of slang the main requirement is temperance. There are very few people who do not use it somewhat, and there are thousands who injure themselves and their material welfare by excessive use of slang. Sometimes a slang word is valuable in expressing a shade of meaning. But slang is dangerous; it is salt and pepper, not bread and butter. It should be used consciously and the user should indicate that he knows it is questionable—for example, by quotation marks in writing and by special emphasis in speech.

Most boys allow slang to dwarf their vocabularies. It is much easier to say that a story is a "peach" than that it is subtle, that a refrain is a "peach" rather than plaintive, or that a girl is a "peach" rather than that she is dainty or naive. And so *subtle* and *plaintive* and *naïve* never enter the boy's vocabulary, because of the tyranny of an inefficient, plebeian slang word.

On the other hand, there are many occasions when a slang expression can be very useful. Some of these popular expressions, because of their rugged figure or their pat characterization, pass into good English; others remain as a kind of reputable slang. "Get down to brass tacks" seems to be passing into a reputable English idiom. "He couldn't deliver the goods," on the other hand, will probably never be king's English, although it so aptly meets a want that it may become semi-reputable.

The point for the student to remember is that the bold or blasé type of slang will injure him materially and socially, that a moderate use of the better slang is not always undesirable

and may even be advantageous, but that no one ought to use any slang unless he is able to express the same idea in clear, reputable English.

174. Colloquial Carelessness. Many people speak much more loosely than they write. They use expressions not found in good writing and not heard from careful people. Among these colloquialisms are:

high-falutin	seems like
ornery	you all
waren't	you 'uns
hein's it's you	haint
I like to died a-laughin'	aint
looky	put near (pretty nearly)
borned	lookit (look at this)

Avoid the use of the following words:

party (for one person)	gents
Doc., Prof. } Impolite abbreviations of titles	pants

EXERCISE 164

Use in sentences the correct words for which the following are often wrongly used:

stold (past of steal)	blowed
indecided	throwed
aint	lengthways
casuality	busted
preventative	growed
illy	alright
secondhanded[1]	complected
doubtlessly	pardner
speciality	their's
firstly	cuss
disremember	cussed
unbeknown	cussing
dove (past of *dive*)	bursted
brung	leave (after *just as*)
suspicion (verb)	haint

[1] *Left-handed* and *high-handed* are correct, but not *offhanded* or *underhanded*. *Offhand* and *underhand* are the proper forms.

het	attackted
drownded	wonst (or *oncet*)
conceity	nowheres
ketch	overly
ketcher	muchly
again (the wall)	hisself

EXERCISE 165

The following theme was handed in just as it is printed. Its greatest fault is wordiness, but in this exercise all errors the teacher found are to be noted.

PLEASURES OF A DENTIST CHAIR

There are very few people who find much pleasure in going to the dentist. One day when I had a tooth-ache I went to the dentist, but found him busy so I made myself comfortable by going in the reception room and making myself as comfortable as possible with a magazine and easy chair.

I was beginning to get interested in the story I was reading and forgetting my tooth-ache, but I begin to hear mysterious noises from the office. There were cracking, scraping noises not very pleasing to listen to, and I don't imagine very pleasant to the patient by the ah's and oh's coming from there.

By the time I had heard this my tooth-ache was about gone, but the dentist comes in and says, "well you are next to be amused." He might of been amusing to him but it wasent in the least amusing to me.

1. Cast out unnecessary words in the above; the teacher found twenty-two.
2. Find a change of tense.
3. Find a wrong verb form.
4. Find a preposition in the place of a verb.
5. Find omission of quotation marks (three cases).
6. Find a misspelled word.
7. Find a small letter which should be a capital.
8. Find a wrongly used preposition.
9. Criticize the punctuation.

175. Interesting Words. All living languages grow continually. Sometimes words change their meanings in the course of centuries, leaving a history that is interesting. *Insinuate*

meant originally to wind, or work into (cf. *in*, into; *sinuous*, winding). Now it is seldom used in that way except in literary English. *Insinuate* ordinarily means to give an impression, usually a bad one, by leading to an inference rather than by direct statement. In "Bedlam broke loose" we have an interesting word. *Bedlam* is a corruption of Bethlehem, the name of the first insane hospital founded in London. *Wretch* was formerly a term of endearment, and the most common meaning of *let* was to hinder. These are but a few illustrations of the interest you will find, whenever you consult a dictionary, in noting the history of the word you are looking up.

EXERCISE 166

What history or interesting fact is suggested by each of the following words?

volcano	victrola	Czar	cologne
pullman	nickname	canary	thimble
macadamize	calico	tawdry	salary
lynch	Methodist	sophomore	lunatic
boycott	villain	panic	knave
guillotine	journal	Cheapside (a street in London)	

176. Reading as an Aid to the Vocabulary. During the earlier period of a pupil's life he will, of course, have read the lighter literature, consisting generally of stories of adventure. This is as it ought to be. However, after he has reached the age of fifteen or sixteen his taste for reading should undergo a change.

One of the valuable accomplishments of a good business man is a fund of general information. He may to advantage know the main facts about the most popular sports. He should be informed as to current events, politics, railroad affairs, crop conditions, and a thousand other matters that affect business in general and his own business in particular.

Obviously he cannot get his information from mere stories. His reading must take a more serious turn. He should begin to take an interest in the special articles appearing in the better

magazines, and in some of the many books that strive to keep us all abreast with the progress of the world. He will learn therefrom of health conditions, labor unions, wars, important people, something of geography and history, inventions, discoveries, business system, and the things of life worth while. Naturally his vocabulary will be much broadened. Wide reading has come to be a requirement of business success.

EXERCISE 167

Look through three magazines for the current month. What do you find in them that you think you ought to know?

List five magazines that you consider worth while; five which, from the standpoint of information, are hardly worth reading.

What is the nature of the field covered by the following named periodicals?

The Cosmopolitan	Outing	Popular Mechanics
Ainslees	The Atlantic Monthly	The Century
The Literary Digest	The World's Work	Collier's
The Etude	The Outlook	Life
The Saturday Evening Post	System	The Appeal to Reason
Physical Culture	The Country Gentleman	The Scientific American

Discuss with your teacher other magazines which you consider good.

QUESTIONS ON CHAPTER XVII

1. Why may words for the business man be compared to tools for the carpenter?
2. Can you use *teach* correctly? All the other words mentioned in Section 166?
3. How does the sense of word values become dulled?
4. Why is a pompous style bad?
5. What is triteness?
6. What is meant by superfluous words? Illustrate.

7. To what extent is it safe for you to use slang? What kind of slang is particularly harmful?

8. What is the meaning of the word *colloquial?*

9. What kind of magazine articles ought a boy or girl of sixteen to read?

CHAPTER XVIII

NEWSPAPER AND MAGAZINE WRITING

177. Importance of the Newspaper. The newspaper is one of the most important institutions of our age. Next to the school it is the world's greatest educator. It pictures distant lands, explains inventions, proclaims discoveries, and discusses policies. It acts as a merciless scourge to the wrongdoer, and is itself often an agent of unfairness and evil. When dishonest it poisons the very source of a people's information. Yet, good or bad, everybody reads it. The morning paper is delivered at the breakfast table, to be followed by fresh editions of afternoon papers every few hours during the day.

The chief business of the newspaper is to tell the news so that we can understand it. While there are, in newspapers, conspicuous examples of ungrammatical English, of slang, and of other objectionable forms of expression, the better journals are on the whole written in good style. The reporter's task is to give information; the editor insists that it be condensed information: the result is generally clear, compact English.

While news writers are usually free to express themselves in their own way, two particularly noticeable methods of treatment are common in news articles. Because imitation of these methods gives interesting and valuable practice in composition, they will be explained in some detail in the following sections.

178. Plain Facts with a "Lead." When the nature of a piece of news is such that a plain statement of fact is what readers will particularly appreciate, the writer begins with a sentence—called the "lead"—in which he states, as clearly and forcefully as possible, the most important fact. By means of this sentence the reader can decide, with a minimum of attention, whether it is worth while for him to proceed with the

details. For instance, suppose a reporter has the following facts about a school fire:

All pupils safe.
Many wraps and books burned.
Safety due to fire drill.
Principal and teachers cool and quick-witted.
Origin of fire, boiler explosion.
Parkersburg High School.
Fire broke out at 2:45 p.m.
Building burned to the ground in forty minutes.
Fire department arrived in ten minutes.
There was no panic.

The reporter's task is to get these facts into a compact paragraph which will give all the information in the fewest words. The first sentence or "lead" in this case should give the main fact. Subsequent sentences should give details in the order of their importance, or in some cases the order in which they happened. Clearly the most important bit of news is that the Parkersburg High School is destroyed. The "lead" then might be:

Parkersburg, Ill., Dec. 12.—The Parkersburg High School burned to the ground yesterday afternoon in just forty minutes.

The order of importance of the remaining facts would be, possibly:

Safety of pupils due to drill and coolness of teachers.
Loss of wraps.
Origin of fire—time, work of the fire department.

The completed small news item might then take a form similar to the following:

Parkersburg, Ill., Dec. 12.—The Parkersburg High School burned to the ground yesterday afternoon in just forty minutes. Despite the fierceness of the blaze, every pupil escaped unharmed, owing to the cool-headedness of Principal Brown and his teachers, and the efficiency of their fire drills. There was no panic, yet few pupils had time to save their books or wraps. The fire started at 2:45 p.m. from an explosion of a boiler, and although the fire department arrived in ten minutes, the fire was beyond control.

EXERCISE 168

Organize the following facts into a one-paragraph news item. Pick out the "lead" and make it the first sentence. Use as few words as possible (but do not omit *a's* or *the's*), and give the number of words at the bottom of the page. The three pupils telling the whole story in the fewest words should write their work upon the board for class criticism.

Sparta, Ind., Nov. 9.—
Boys hunting rabbits.
Hammer of shotgun caught on a wire fence.
Boys were climbing through the fence.
Charles Wright shot in left shoulder.
He may live.
He was shot by Michael Rankin.
Rankin carried Wright two miles to a telephone.
A physician was called.
Wright was taken to his home.
Probably only the small size of the shot saved the boy from instant death.

EXERCISE 169

Write the following news item completely in fewer than seventy-five words.

Westberg, Ohio, April 9.—
A railroad wreck.
The engineers of both engines and the fireman of the switch engine killed.
Five passengers injured, none seriously.
Youngstown express ran into the switch engine.
The morning was very foggy.
The express had been fifteen minutes late, but had made up time by dropping an express car at Horton, instead of unloading it.
The engineer of the switch engine thought he had time to cross the main track.
Accident at 8:15 a. m., April 9.

179. Extended News Items. If a news item longer than one paragraph is wanted, the subject should be divided into natural divisions and a paragraph given to each. Suppose it

is desired to write somewhat more fully on the topic of Exercise 169. There might well be two paragraphs:

(a) The facts—the collision, deaths, injuries.
(b) The causes—fog, making up lost time.

If still more details were available, it would be possible to make, say, five paragraphs:

(a) The collision—time, trains involved, number and kind of coaches.
(b) The damage—dead (by name), the injured, extent of injuries, aid given.
(c) Local conditions—fog, switch tracks on both sides of the main line. Engineer Brown learns from Station Agent Cummins that the express is fifteen minutes late out of Spellman, five miles beyond Horton.
(d) Reasons for the fast train's making up time.
(e) Station Agent Cummins to lose his job for giving out information to the operating department. Yardmaster MacGregor is to be questioned.

EXERCISE 170

(a) Write a news item of one paragraph to go with the following heading:

Automobile Bandits Hold up a Cigar Store.

(b) Write a two-paragraph news item suggested by the following subject:

Wee Freddie Ryan, unseen, rides half a mile on the cowcatcher of the Limited.

(c) Write a three-paragraph news item with appropriate headlines, on the subject:

Famous French war aviator Joubert to lecture Friday evening at the Walker Opera House. (Give some imaginary details of his history.)

180. The "News Story."[1] The purpose of what we have been calling the "news item" is entirely practical. Often, however, the value and interest of a piece of news may be increased if it is treated somewhat in the manner of a short story. Here

[1] It is customary among newspaper men to call almost any sort of news article a "story," yet it seems worth while to discriminate as in Section 180.

interest, rather than information, is the main consideration. The beginning must attract attention, of course; but the story will usually be spoiled if the main point, the climax, the essence of the news, is given at the beginning, as in the ordinary sort of "lead." The story form is commonly used in humorous or very unusual and romantic articles. To distinguish them from plain news items with the practical sort of "lead," we shall call them, for convenience, "news stories." The following is an example:

Dr. Jacobs will probably stop his engine the next time he leaves his car on the street while making a call. Yesterday afternoon he left his new sedan standing for a few minutes on the hillside in front of Rice's drug store, with the engine running to keep the car warm. Small boys, headed by eleven-year-old Claude Ballard, tried out the effect of several levers. The result surpassed their greatest expectations when the big car ran down the cigar store Indian in front of Kelley's and went half way through the plate-glass window of the Metropolitan grocery store.

Note that the last sentence states the main fact. The first sentences are employed in leading up to the climax.

Condensation can often be effected by omitting details at which the reader has a chance to guess. Note the skill with which the writer of the following telephone conversation omitted all of one speaker's remarks:

AS TOLD OVER THE TELEPHONE

"Please, marm, gimme number two hund'ed an' 'leven . . . . Is dat you, Marse Henry? . . . . Yessir, dis is Abe. I dun ring yer up, sir, ter tell you about Shoe. Shoe, he dun balk down yer on Broad Street, sir."

"_____"

"Bout a hour, sir."

"_____"

"Yessir, I bus' him in de head."

"_____"

"I dun wear de whip handle out on him, sir."

"_____"

"Yessir, I kick him 'bout eight times, sir."

"_____"

"Marse Henry, I would ha' kick um some mo' but I hu't me big toe on um de las' time I kick um."

"_____"

"Twis' he tail? No, sir, not dis chile. A gemman from New York, he twis' he tail."

"_____"

"No, sir, I don't think he dead. De doctor take him 'way in de amb'lance."

"_____"

"Yessir, it was sure foolish."

"_____"

"Marse Henry, I done set fire under Shoe."

"_____"

"De harness? Dun bu'n de harness clean off um."

"_____"

"De cart? Yes sir, dun bu'n de cart too, sir, all 'cept one wheel. sir."

"_____"

"Yessir, I git de feed out fust, sir."

"_____"

"Marse Henry, is you want me to come back to de store and go to work, or mus' I wait for Shoe to move?"[1]

EXERCISE 171

Make a short "news story" to fit the following conditions:

Hungry burglar sets down his bag of valuables to eat a piece of mince pie in the pantry of the third-story flat at 6126 Pleasant Avenue. Mrs. Steffan deftly locks the pantry door and telephones the police. Nothing lost but the pie.

EXERCISE 172

Make a "news story" of the following, ending with an explanation of what is being done. Give details, names, etc.

Many poor children write to Santa Claus. Postmaster Bredin opens these letters and puts them in the hands of people who will play Santa Claus to the little ones.

EXERCISE 173

Change the following "news item" into a "news story:"

Chicago, Nov. 9.—Patrick McGrath, a watchman on the Pennsylvania elevation, came home suddenly last night in time to attend his own wake. In a switch engine accident Monday at 90th Street, a laborer was killed. The remains were positively identified by Mrs. McGrath as those of her husband.

[1] "L." in "Walnuts and Wine," *Lippincott's*, Oct., 1906.

EXERCISE 174

Change the following into a simple news item with a "lead":

Little Mary Tolman wept bitterly last night over a very great misfortune. Her mother, too, could hardly keep back the tears, although she strove with all the power of a widow who has faced life with two small children.

Just when Mary had finished school and secured a position, adding eight dollars a week to their little income, this misfortune had come upon them. Yesterday afternoon Mary had been sent hurriedly to the bank with three hundred dollars collected a few minutes before closing hours. In her hurry she had lost her handbag and the money. Frantic with fear and grief, she had not dared return to the office.

Some one rapped at the door. It was Mrs. Barnes, who rents three rooms of her house at 224 E. 43rd Street to the Tolmans.

"Some one wants Mary on the phone," she said.

It was a stranger, Mrs. Louise Eastman, a nurse in the Ingleside Hospital, with the message that the handbag and contents were safe.

Query: How did Mrs. Eastman get Mrs. Barnes's telephone number? Is it desirable to explain all details? What should be omitted?

EXERCISE 175

Make a "news story" of the following:

At the close of the Easter concert of the Boston Symphony Orchestra last night, Hans Mahl, a poorly dressed, gray-haired man about seventy years old, was found unconscious in a gallery seat. He was probably starving, and the climb had been too much. He died at the Holy Cross Hospital an hour later. Papers found upon him proved that he had once been the conductor of the Municipal Orchestra at Strassburg.

181. The Editorial. Probably the simplest type of editorial takes the form of a sermon with a news item "lead" as a text. The sermon, of course, need not be religious; in fact it is seldom so, but is concerned generally with politics or public policy. An example of a simple form of editorial follows:

In the Alexian Brothers' Hospital yesterday afternoon, little Charlie Myers died of hydrophobia. He had been bitten by a stray dog while playing in the street.

How long are the people of this good city going to tolerate stray dogs at large? True, we already have an ordinance making muzzling

of all dogs compulsory, but it is not enforced. The adage has it that everybody's business is nobody's business, but it certainly ought to be our affair as a great and rich city to see that every stray dog is killed and every other dog in the city properly muzzled.

Note that the condition which inspired this editorial is simply the "lead" of a news item. Of course the "text" is not always exactly in the form of a "lead," but in most cases the text could easily be put into the form of a news item.

EXERCISE 176

Write a two-paragraph editorial on the following news item:

Chicago, July 11.—Dr. Raymond Stettson of the Health Department stated before the Ridge Woman's Club today that fully sixty per cent of the children in Chicago under sixteen years of age have teeth which, for the sake of the children's health, should be cared for by a dentist.

Suggestion: In one paragraph urge the establishment of dental clinics in the schools. In the second paragraph urge the parents to sacrifice a vacation or other pleasure, for the good of the child's health.

EXERCISE 177

Write an editorial of several paragraphs on the following news item:

La Porte, Ind., Oct. 16.—Charles Miller, a near-sighted fourteen-year-old boy, drove a big automobile through a crowd of children in front of the Raynard School today, seriously injuring Edna Bauer and Lillie Thomas.

EXERCISE 178

Write an editorial on the following news item:

A policeman found eleven-year-old Fred Watson and twelve-year-old "Butch" Baer hanging around a pool room and smoking at 11:30 Monday night. The boys were taken home, but their parents did not seem much disturbed by the matter.

EXERCISE 179

Let every member of the class bring for the next recitation a news item (real or imaginary) which will serve as the text of an editorial. From the ten best, let the class choose for the subject of an editorial to be handed in the next day.

EXERCISE 180

Let each pupil clip from a newspaper an editorial (not too long) and bring it to class. Let him practice reading the editorial until he is sure that he can make it interesting to the class.

182. Condensing the Magazine Article. Our good magazines are full of articles that are both valuable and interesting. Condensing or summarizing such an article on some timely subject is very valuable practice. The primary purpose of such a report is to bring out the most important facts of the original, but it is a failure if it does not also interest your classmates.

First read the article very carefully. Try to grasp the things of importance. Next put them in their best order so that the hearer will get the thoughts in a succession easily understood. Plan one paragraph for each important point. Don't try to report on an article which you do not yourself enjoy. The class is to mention promptly any failure to hear or understand.

EXERCISE 181

Oral. Report on some invention or instrument which can be illustrated by a drawing on the board.

EXERCISE 182

Oral. Make a careful examination of the contents of a copy of the *Literary Digest.* Explain clearly to the class just what the publishers are trying to do.

EXERCISE 183

Make a written condensation of some interesting article in a current magazine, using the method explained in the second paragraph of Section 182.

EXERCISES 184, 185, 186

Arrange the following facts (184) as a news item, (185) as a news story, (186) as part of an editorial which you are to write.

College prank.
Hamlin, Ohio, Dec. 9.—
Sophomores haze freshman.

He was first blindfolded.
He was told that he was to be branded with a hot iron.
An icicle was drawn across his bare shoulders.
He is in a sanitarium, suffering from nervous prostration.

EXERCISE 187

Answer the following questions from observation of any issue of a good daily newspaper:

1. On what page are the editorials?
2. How many editorials do you find?
3. List the subjects of these articles.
4. Do you find the writer referring to himself as *I*? As *we*? Why?
5. Outline the main points in one of the editorials.

CHAPTER XIX

LETTER WRITING

183. The Growth of Business. It is the fortune of the present generation to take part in the greatest business development of all time. To the pupil who reads this page the typewriter and the multigraph, the illustrated catalog, and the full-page advertisement must seem quite the established order of the world—as if they, like trees and hills, had always been. But they have not always been—in fact most of them are less than a quarter of a century old. With the telephone, the automobile, and the adding machine, they have made the last two or three decades seem to many the most wonderful of all the years. Within one generation, business outgrew its three-story shell and now calls for twenty, thirty, and even forty-story buildings to house it. In a single generation villages have grown to cities full of activity and opportunity. Truly this is a great age for boys and girls.

A large part of the great increase of business is the result of the development of the business letter. Letter writing is old, reaching back beyond the dawn of history when men carved messages on stone and wood. But modern business letter writing is young—so young that the most effective methods are not yet sufficiently understood.

184. Advantages of the Letter in Business. The letter has three great qualities—cheapness, definiteness, and permanence. Often a hundred letters may be written at smaller cost and in less time than would be required for a single personal call. Even after two men have talked over a matter, oral agreement is not considered sufficiently definite, and the understanding is usually put in writing. The third great quality, permanence, is secured through the filing system, which involves the keeping of carbon copies of all important letters. "That will be all right

if you'll write me a letter about it," says one man to another. He wants his letter files to carry a complete history of the transaction. Some business houses are adopting the practice of making carbon copies on the backs of the letters answered, and thus saving paper, filing space, and time.

EXERCISE 188

Write a composition of two hundred words on:

The History of the Postal Service in America.

Get your information from more than one source. Do not under any circumstances copy an entire sentence from an encyclopedia or a history.

185. Appearance of Business Correspondence. All good firms are now very careful about the appearance of their letters. They know that the letter represents the firm, its habits and its policies. They know that poor stationery and slovenly form put the business house under suspicion of being unreliable and careless. No one realizes today more keenly than the man of business, that first impressions of men and things are lasting, and he knows how long it takes to correct an unfavorable impression. Routine letters of whatever length are now ordinarily written on the standard 8½ x 11 paper, which allows for a wide and orderly margin, and contained in the standard 3½ x 6½ envelope unless the letter is too bulky for three foldings. Sometimes, for very short letters, half sheets 8½ x 5½ are used. But most important, these letters bear no evidence of erasures and are not soiled. Neither are they freakish in form or color. The printer of today who is not an expert in balance and taste in business stationery can not long hold the better commercial trade.

186. The Writer of a Letter. There is an old saying that water cannot rise above its source; obviously a well written letter must have had a competent author. Or to put it the other way, only a person of some attainments can produce an effective letter.

The first quality required of a correspondent is, of course, intelligence, both of the natural kind sometimes called common sense, and the kind acquired by education. No business is entirely separate from all the other activities of the world; on the contrary, business interests cross one another in a very complicated way. The correspondent, then, needs to know men and measures and methods; in other words, he must be well-informed.

But wealth of information alone is not enough; the correspondent must be able to write. He must be able to tell what he knows in an orderly, accurate way, so that others can understand. A report of the Bar Association of the City of New York gives as one big reason for the clogging of the courts, the inability of many lawyers so to frame the language of a case that the courts can proceed with dispatch. In other words, there are many lawyers who cannot put what they know on paper. And there are many business men who know what they mean but "can't find words to express it." Too often the pupil in the public school leans helplessly against the seat and asserts that he knows but can't explain. Unless he learns to explain he cannot write good business letters. The main purpose of this book is to aid the pupil in gaining the power to make other people understand.

Another desirable quality in business letters is human sympathy. We have always had well-informed men, and men who could express themselves in a masterful way; but few, until the last decade, have realized the tremendous power of human sympathy in business transactions. Business letters of a few years ago too often followed a set form; "esteemed favor," "the same," "hand you herewith," "hoping to hear from you soon, we are," and other regular phrases were very common. Too often the old letter began somewhat after this manner, "Yours of recent date rec'd and contents noted, and in reply would say," etc. The chief fault with these stock expressions (aside from grammatical imcompleteness) is that they are too formal and too distant. They might be written as well by

an enemy as by a friend. Business letters must be friendly in tone: true, you need not stop to visit with your man; on the other hand, a good business man is never so much in a hurry that he cannot be thoughtful and courteous. While business as a whole may seem heartless and harsh, you must not forget that it is operated by men and women who, like you, want friends and appreciate favors; who, like you, will try to return a smile or a thoughtful act; and if you would succeed in business you must learn to think of the stranger as your friend.

187. Qualities of a Good Business Letter. Business letters, of course, touch a thousand different subjects and register a hundred different moods, but there are several qualities which almost every one of them ought to show. The most important of these qualities are directness, completeness, individuality, punctuality, and courtesy.

188. Directness. Without being so abrupt as to seem discourteous (see Section 192), the business letter should come to the point in the first few lines. Most business men, at least those worth while, are busy and have little time for things off their usual course. You must not neglect, however, to make the first few lines self-explanatory, for in most cases your reader will have been thinking of other things and will need to be directed to the subject of the letter.

Examine carefully the following examples:

(*A wordy introduction*)

Dear Sir:

We rearranged our office last week in order to take care of the increased business and to facilitate handling the new business which will doubtless come to us by reason of the new State law regarding Fire Insurance, and, in the consequent disorder, we are sorry to say we misplaced your letter of May 24.
(Fifty-four words.)

(*A better form*)

Dear Sir:

We ask your pardon for our delay in answering your letter of May 24, due to rearranging our office.
(Eighteen words.)

(*Criticism*)

(1) The introduction is too long.
(2) It contains matter of doubtful interest to the receiver.
(3) The writer should never force the reader to wade through an advertisement to get to the subject.

(*Commendation*)

(1) This opening is direct.
(2) It makes all necessary explanation.

(*A poor letter*)

Dear Sir:

The goods you sent our firm are not up to the standard you set in your letter.

(*A better form*)

Dear Sir:

The chairs you sent Miller & Co. Nov. 4 (your invoice No. 47123) are not up to the standard you set in your letter to them of Oct. 28.

(*Criticism*)

This is indefinite. To a small merchant it might be clear, but to a man who writes fifty letters a day will come these questions—What goods? Which firm? What letter? When shipped?

(*Commendation*)

All data necessary to set the case before the reader have been given. It may cost the writer a little effort to get this information together, but the resultant courtesy and directness are worth the effort.

Letters will be very much more direct if paragraphed correctly. The habit of putting everything concerning one subject into one compact paragraph aids the reader in "getting at" the matter (see Section 142).

"When you're through sit down," is good advice to the letter writer as well as to the after-dinner speaker. No general "Hoping to hear from you," etc., is needed at the end of a letter, merely as a concluding device (see Section 205).

189. Completeness. It is often difficult for us to realize that a topic which to us is perfectly clear, may be obscure to another. There are two general causes of failure to give all necessary detail in a business letter. The first cause of incompleteness is the result of a failure to realize the difficulties of the "other fellow." You may know a hundred times as much about your subject as he knows about it, and you must "put yourself in his place" to realize just what explanations should

be made. For instance, your language may be entirely too technical for him. You must not forget that you are writing *to* the receiver.

(A bad letter)

The Reverend A. K. Jones
Dear Sir:

In re my coming lecture in your church, have you A.C. or D.C., and will the ordinance allow a double decker of two twenty-fives?

(Criticism)

This is too technical.

(A better form)

The Reverend A. K. Jones
Dear Sir:

I shall need a little information about the electrical wiring in your church, in order to plan equipment for my coming lecture.

Will you inform me whether your current is direct or alternating, and whether your wiring meets ordinance requirements for two twenty-five ampere stereopticons from one socket?

(Commendation)

While this letter is longer, the matter is made about as plain to the ordinary person as electrical language will permit.

By far the greatest number of omissions come from a failure of the writer to think through his subject—half thinking. It is a trick of the human mind to delude itself as to what it really understands. You can test this fault for yourself. You may, perhaps, think that because you have seen the clock thousands of times, you can sketch the face (Roman numerals) roughly, from memory. Try it. The chances are that you will make at least two errors. Often a person, because he knows something about a subject, assumes that he knows a good deal about it, until he undertakes to explain it in detail. This half thinking has caused no end of trouble in business letters.

Sometimes half thinking takes the form of extreme carelessness. A large mail-order house finds it necessary to employ a force of girls to examine all incoming mail to make sure that each writer has given an address of sufficient accuracy for shipping purposes. Even with this precaution and the additional help of experts in the correspondence departments,

hundreds of dollars come in with orders which cannot be directed to the buyer. Retail shoe merchants have a deal of trouble with letters of the following type:

(A bad letter)

Dear Sir:

Send me one pair of shoes, size 8. Enclosed find eight dollars.

(Criticism)

No style, last, material, or color is stated. Nothing is said about the purpose—is it a dress shoe or a work shoe that is wanted?

(A better form)

Dear Sir:

Send me one pair of men's shoes, Style A242, patent leather, size 8D. Enclosed find eight dollars.

(Commendation)

As far as it goes this letter is complete and there should be no difficulty in filling the order provided, of course, that the address is given.

Before sealing a letter, examine it to make sure that it is dated, that your own address is clearly stated, that you have omitted no necessary detail of description or direction, and that the language is such that your correspondent cannot misunderstand.

190. Individuality. Some years ago it was not uncommon to find, occasionally in offices, but more often in homes, a book called by some such name as *The Ready Letter Writer*. This book was intended to furnish forms for business, friendly, and even love letters, and one wishing to write a letter had only to turn to the index to find, "a parent writing to a school teacher," "a nurse to her absent mistress," "a gentleman to his banker," and copy what he found printed, with a few necessary changes to fit conditions. Such books have almost disappeared, for, needless to say, no one today would think of using a form letter for friendly correspondence. Probably nobody regards any two people with the same degree and kind of esteem; hence a form letter would fail to adapt itself to the myriad differences and delicacies of friendship. Business, too, had its *Ready Letter Writer*, but more in a set of accepted forms and phrases than in any specific publication. These forms made use of "beg to advise," "in reply will say," etc. (see Section 205). Like their social contemporaries, such phrases are passing out

—for one reason, because they are adapted to no particular individual, and hence are unsuited to modern requirements.

A letter to a farmer should differ materially from a letter to a banker—not that one is more important than the other, for that is not true; but because their likes and dislikes, their work, their wants, and their training are different. Suppose you were trying to sell an automobile. The farmer would want to know about its lasting qualities, the cost of operation, and the reliability of the car under hard service. The banker would care more for design and finish. You would need to hold up before the farmer the advantages of fast transportation from barn to field and from the farm to the express office and the grain elevator. Luxury and the chance to see the open country would appeal to the banker, who must spend hours indoors when he would rather be away across the hills.

It was said in Section 186 that the business correspondent needs common sense and an education. He needs, in addition, a wide experience. You must know the life of the farmer, of the country physician, of the miner, and of the sons of the rich, in order to discuss with them their own interests. You must know their faults, too, and especially their dislikes. The farmer is sensitive on the subject of the loneliness of country life. Avoid mentioning it, at least directly. The lawyer dislikes to be told that whoever wins he doesn't lose, and the teacher will resent any implication that he is not a success in financial matters. You must "know your man" and use the same tact in letters that you would use in talking to him.

One of the best ways to put individuality into your letters is to visualize each class with which you have dealings. When you are writing to a farmer, see before you a strong man, careful in money matters, wary of tricks, a believer in hard work and the value of his own labor, and write him a personal letter. The merchant is a man of means, who is skilled in knowing the wants of the community in which he lives. He reads many letters and must be appealed to through proofs of success. See him as he stands behind his counter and—write *to* him.

Don't forget, then, that in business letter writing your mind must be in two places. You must see distinctly your own plans and propositions, and then you must look across the miles to the other fellow and put yourself in his place and learn to appeal to him definitely and intelligently.

191. Punctuality. One phase of punctuality is really only courtesy. If a man considers a subject important enough to write to you about it, you are bound as a courteous individual to reply, and to reply soon. Delaying an answer is a kind of slur—as if the letter or the writer were not to be taken seriously. Make it a practice to reply within hours rather than days. And it does not matter much whether the reply is important or not. Sometimes a reply has its only reason in courtesy. Some one has done you a favor—perhaps you have done him favors before and you and he are only even now—and you could easily accept the favor quietly without feeling ungrateful; but it is good fellowship and good business to thank him in a neat, well appointed letter.

There is another reason for being punctual in correspondence. A man gets his mind set on some project. He writes you a letter while in this mood. But as things crowd in upon him, he tends to lose his interest in that particular matter, and if you delay your reply sufficiently long, it is very likely to find him entirely cold. Or perhaps your competitor replies quickly and your delayed letter reaches the scene after "the deal is closed."

192. Courtesy. "Never write a very brief letter unless you apologize for it," is the instruction given by a large Chicago manufacturer to his correspondence men. The curt letter has a tone of disrespect which, above all things, must be avoided. It would be possible to list a dozen *don'ts* touching courtesy, but a more profitable paragraph will treat of its source. Courtesy springs from good intentions toward all men. If you are cherishing hatred of any one, if you are accustomed to complain, or criticize, or gossip, you will be handicapped as a correspondent. Outside of business, courtesy consists, for

instance, in going out of your way to direct a traveler, or to inquire about a sick acquaintance. Courtesy in business consists in mentioning letters or order numbers to save your reader trouble in tracing a transaction, in repeating briefly the substance of a previous correspondence to refresh his mind, in enclosing a stamped envelope when you ask an unusual favor, and doing various thoughtful things by which one man can show his appreciation of another.

Of the qualities of the business letter just treated—directness, completeness, individuality, punctuality, and courtesy—none makes so many friends in the long run or produces so much business as courtesy.

EXERCISE 189

Discuss in class the following questions:

1. What reply should be made to the man who says, "Oh, I don't care about style—just so they know what I mean"?

2. Discuss the following: "Letters reveal unmistakably the writer's education and cultivation; that 'the style is the man' is never truer than in letters."—Herrick and Damon's *Composition and Rhetoric.*

3. What is the basis of politeness? Is it advisable to be polite in order to get more business? Can a man learn politeness from books?

4. What is "half thinking"? Can the writer expect the reader to understand unless the letter originated in a clear-cut understanding? "It takes a long time to explain something you don't understand."

5. If individuality is a desirable quality of a letter, why not use square envelopes, address them across the end, and have them made of pink paper?

6. What would you say characterizes the gentleman in correspondence; i. e., what qualities should he have?

EXERCISE 190

Write a brief letter explaining to a younger brother the qualities of a good business letter.

QUESTIONS ON CHAPTER XIX

1. How long has the telephone been in commercial use? The typewriter?

2. What reasons can you advance for the tremendous growth in business during the last two decades?

3. What three advantages has the business letter? Explain.
4. Why is the appearance of a business letter so important?
5. What are some of the qualities of a good correspondent?
6. Can you name the qualities of a good business letter?
7. What is meant by directness?
8. When is a letter complete?
9. What must be the condition of the writer's thoughts to lead him to dictate a complete letter?
10. What is meant by individuality in a letter?
11. Why is it bad business to delay a business reply?
12. How can the writer show courtesy?

CHAPTER XX

DETAILS OF LETTER FORM

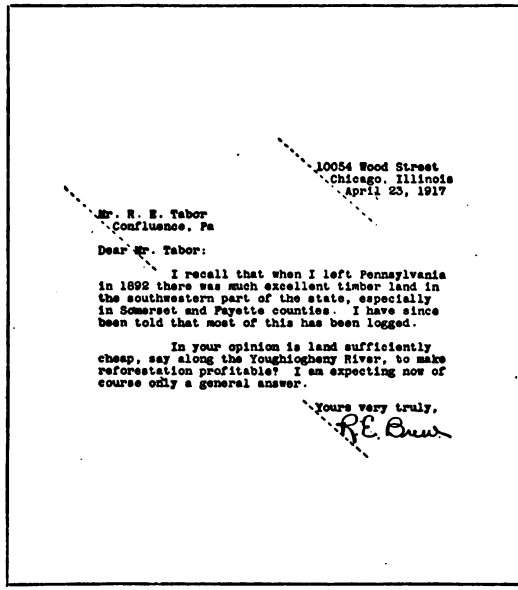
193. The Stenographer and the Employer. One of the really hopeless and helpless human beings is the poor stenographer who blots and misspells and mis-spaces and misunderstands. She is a failure at the only thing she is expected to do. Whether it is her fault, or the fault of the school, or the fault of her parents, or of sickness or poverty, makes no difference when she brings a poor piece of work to a busy man. Whether or not she deserves censure, one thing is pretty sure—she will get plenty of it. A busy man has not time to correct, to advise, and to instruct his stenographer, and it would be bad business for him to undertake teaching in addition to his other duties. The girl will be discharged, to begin again that most forlorn task—looking for another position. The employer will try again and again, until he finds a stenographer whose judgment and knowledge he can trust.

Morever, many employers are careless or unskilled in composition; their letters, if written exactly as dictated, would make a bad impression. A competent stenographer, therefore, should be able to correct errors and improve awkward phrasing.

There would be fewer incompetent stenographers if all knew the accepted principles of letter form explained in the following pages. These are matters of prevailing custom; serious departure from "good form" makes a writer seem careless or crude.

194. The Margin. All letters should have a substantial margin. The exact width is largely a matter of taste, but not less than an inch and a half on 8½ x 11 paper, the most common business size, is desirable. The width and arrangement of the margin must be considered with relation to the size and shape of the sheet, just as the mat about a picture is related to the picture.

The following letter illustrates very well the proper balance of writing and margin:



10054 Wood Street
Chicago, Illinois
April 23, 1917

Mr. R. E. Tabor
Confluence, Pa

Dear Mr. Tabor:

I recall that when I left Pennsylvania in 1892 there was much excellent timber land in the southwestern part of the state, especially in Somerset and Fayette counties. I have since been told that most of this has been logged.

In your opinion is land sufficiently cheap, say along the Youghiogheny River, to make reforestation profitable? I am expecting now of course only a general answer.

Yours very truly,

R. E. Brown

Note:

1. That neither the heading nor the signature runs into the margin.

2. That there is a margin at the bottom. It is better to use a second sheet than to crowd the lower margin.

3. Study the dotted lines. Note that part of the pleasing quality of the arrangement is due to the parallel slant of the lines. In the so-called "block form" these parallel lines are vertical.

EXAMPLE:

10054 Wood Street
Chicago, Illinois
April 23, 1917

Mr. R. E. Tabor
Confluence, Pa.
Dear Sir:

EXERCISE 191

1. Study the margins (mats) on photographs and pictures.

(a) What is the relative area of picture and mat? Compute this for any three well-mounted pictures.

(b) What do you learn about the lower margin? Is it larger or smaller than the upper margin? Measure three mounted photographs or pictures.

(c) Which is larger, the upper or the lower part of the printed letters *B* and *S*? What is your conclusion regarding lower margins?

2. Does it pay to spend time and money for decorative effect only? Look about you. How much of architecture is decorative only? Why does a church have a spire? What useful purpose is served by the buttons on a man's coat sleeve? Would not a plain shirtwaist keep a girl just as warm as any other? Why should we spend time and paper on margins, alignments, and form in letters?

195. The Heading. When no printed letter-head is used, the heading should give three things: (a) the street and number (except in small towns); (b) the city and state; (c) the date.

EXAMPLE:

10054 Wood Street
Chicago, Illinois
May 24, 1917

Observe these general instructions:

1. Write your address. This is an important matter. Big mail-order houses employ mail openers to examine the incoming letters to make sure that the writer has given his address. Where the address has been omitted they try to get the name of the city and state from the postmark on the envelope. But too often they fail and the customer complains bitterly, although the fault is really all his own.

2. Don't forget the date. Many letters are filed by the date of writing. Sometimes the date is very important.

3. Never employ figures for the month. Writing 5/24/17 for May 24, 1917, throws the burden of translating the figures upon the receiver of the letter. This increases the difficulty of

filing by date, since every date must be thought out. Your reader will not appreciate anything which saves you work at his expense.

4. Don't forget that a period is required at the end of an abbreviation.

5. Commas may be located by the following device: Suppose the heading to be written out in full thus—10054 Wood St. [in] Chicago [in] Illinois [on] May 24 [of] 1917. Replace the bracketed words with commas, and the punctuation will be correct.

There is now a tendency to omit punctuation at the ends of lines, both in the heading and in the salutation. This seems to be a reasonable tendency because the tabulated form indicates that each new line is another word group. This practice is adhered to throughout this book. There are, however, two exceptions: a colon is used after *Dear Sir* (or equivalent words) in the salutation, and an abbreviation is followed by a period even at the end of a line.

EXAMPLES:

Winfield, Mass.
Dec. 22, 1910

Mr. John Jones
Creston, Iowa

Dear Sir:

6. Write May 24, 1881; not May 24th, 1881. It is not necessary to write *th*, *st*, or *d* after a date. (It may be necessary after a number—e. g., 3*d row;* or in the body of a letter—e. g., *your letter of the* 3*d.*)

7. It is better to write out city names. Abbreviations of names of cities are not well known. The greater accuracy is worth the effort and besides, abbreviations in business letters have fallen into disfavor.

196. The Decorative Heading. Some firms are willing, for the sake of the appearance of their letters, to go to considerable trouble in arranging the items of the heading in a decorative way. In general, novelty should not be attempted by any but persons of taste, it being far better to follow the custom, which, in most cases, is founded on reason. However,

if used wisely, the following arrangements of the heading will often justify the extra time required:

December
Twelfth
Nineteen
Eighteen

Wednesday
August
Twentieth
1 9 1 5

January.
Twenty-first
Nineteen
Eighteen

December Tenth
1 9 1 6

October Sixth
Nineteen Nineteen

March
Ninth
1915

November
Fourth
1914

FEBRUARY
NINE
1910

197. The Person Addressed. In business letters, always write the full address of the person or persons to whom you are writing, at the beginning of the letter. Often letters are opened by people for whom they were not meant. The address and name will help to set the reader right.

EXAMPLE: Mr. Charles M. Clarke
321 Forty-fourth St.
Des Moines, Ia.

1. Be sure to give every person a title. This applies also to personal firms. Corporate organizations (that is, companies with such a general name that one loses sight of the individuals) are addressed without a title.

EXAMPLES: *Dr.* A. J. Kemp
Mr. M. M. Wright
Messrs. Bell & Fisher
But: The Standard Oil Company

Do not employ two titles, except for churchmen.

(Incorrect)	*(Correct)*
Mr. Charles M. Clarke, *Esq.*	Mr. Charles M. Clarke (The form *Esq.* is disappearing in America.)
Dr. Charles M. Clarke, *M.D.*	Dr. Charles M. Clarke
	Charles M. Clarke, M. D.
	The Reverend (not Rev.) James R. Stewart, D.D.

But a description of the person's position may follow a name preceded by a title.

EXAMPLE: Mr. Henry K. Ewalt, President
Washington Heights Savings Bank
Chicago, Ill.

2. Be careful to write the addressee's name exactly as he writes it. This is one of the finer touches of politeness and is almost sure to be appreciated. Suppose the addressee signs his name—

Charles M. Clarke

It would then be inadvisable to write any of the following forms:

(a) Mr. Chas. M. Clarke
(b) Mr. C. M. Clarke
(c) Mr. Charles M. Clark

Form (c) is decidedly impolite. Extreme care must be exercised in the spelling of a man's name. An error justifies the inference that the writer has paid very little attention to the reader, and no man likes a slight of this kind.

In some cases the word *Company* is written out; in others it is abbreviated. Try to remember the individual use (or look it up when in doubt). Note the following correct names:

The Crane Company
Central Scientific Co.
The Century Co.

3. The punctuation and arrangement of the name and address should be as follows (unless the "block form" mentioned in 3, Section 194, is used):

Mr. Charles M. Clarke
321 Forty-fourth St.
Des Moines, Iowa

4. Do not allow the house number and the name of a numbered street to come together as figures.

(*Undesirable*)	(*Correct*)
321 44 St. (Why?)	321 Forty-fourth St. (Note the spelling of the street number.)
	321 W. 44 St. (Why?)

5. When the "block form" is used, it should appear in both the heading and the address, as in the example in 3, Section 194.

198. The Salutation. *Dear Sir* is the common business salutation for one person, and *Gentlemen*, or *Dear Sirs*, for a firm.

A woman, married or unmarried, should be addressed as *Dear Madam*. The plural is *Dear Mesdames*, or *Ladies*.

The forms *Dear Mr. Brown* and *Dear Miss Case* are less formal and ordinarily are not used except where the relation is one of some degree of friendship or, at least, acquaintance. However, such forms are being employed by some good writers to give the much desired friendly tone. When business is transacted between friends, salutations, etc., may well be governed by the practices of friendly letters. Such forms as *Friend John* or *Friend Jones* should never be used.

Dear Sir, *Gentlemen*, etc., are usually followed by the colon; less frequently by the comma. The salutation should begin flush with the left margin.

199. The Body of the Letter. Some writers begin the body of the letter with paragraph indention, but the practice of beginning the first sentence of the letter immediately below the end of the salutation is perhaps in most favor.

This part of the letter is, of course, the most important. Most of the following points have already been discussed and are repeated here for review:

1. Be sure that you understand your subject fully.

2. Organize the subject; i.e., plan the letter. A mental plan may be sufficient in some cases.

3. Bear in mind the interests of the reader.

4. Come directly to the point.

5. Avoid all trite phrases; among them, *same, esteemed favor, hand you herewith, please find enclosed, would say* (especially without an expressed subject), *contents noted, beg to advise,* etc.

6. Be careful of your sentence structure; i.e., your grammar. Finish all words and all sentences—save rather in the exactness of your expressions. Avoid abbreviations unless you are perfectly sure they are used by the best writers in the sort of work you have in hand.

7. Be sure that each sentence cannot mean two things and does mean one thing.

8. Use simple words and plain sentence structure.

9. It is well to avoid the participial construction in the last sentence. *Hoping to hear from you at an early date,* etc., is ineffective because it has been overworked. *May I hear from you within a week?* or *I shall await your reply with interest,* is much better.

10. Many firms use paper without heading for second sheets, but number the sheets and write in the upper left-hand corner, for example, *To A. M. F.* (initials of receiver).

11. A short typewritten letter is preferably double-spaced; but a letter so long as to require more than one page if double-spaced is preferably single-spaced, with double space between paragraphs.

12. It should be the ambition of every man who writes a letter to make that letter entirely his own, and to express in it his exact meaning in a pleasant way. It should be his thought, phrased in an individual way, from the salutation to the conclusion.

200. The Conclusion. The most common ending is *Yours truly.* It is proper for any business letter. A very common

error is the capitalization of *truly*. Only the first word of the conclusion is capitalized.

(*Incorrect*)	(*Correct*)
Yours Truly,	Yours truly,

The conclusion is always followed by a comma.

Truly yours, *Yours very truly*, and *Very truly yours* are common endings that are mere variants of *Yours truly*. *Sincerely yours*, *Cordially yours*, and *Faithfully yours* are proper when there is some friendliness in the relations of the correspondents. *Yours respectfully* has recently been dropped from the United States Army Manual; but it or some variation of it (*Respectfully yours* or *Yours very respectfully*) may still be used with propriety in communications in which the writer wishes to indicate respect for a person or group of persons of higher authority than himself; e. g., in a petition to a school board or a city council.

A common mistake results from the failure to make the words preceding the conclusion a sentence.

(*Incorrect*)	(*Correct* though trite)
Hoping to receive more of your orders. Yours truly,	Hoping to receive more of your orders, we are, Yours truly,

201. The Signature. Contrary to the general belief, an illegible scrawl is easily forged; the fact that it is indecipherable makes forging the easier. The hardest name to imitate is one written plainly in a bold hand; and the better the penmanship, the harder the task. Besides, if the writer fails to sign his name in a legible hand, he may embarrass his reader in the reply, since the latter will not want to risk misspelling the name.

Some business houses have their letters signed with the firm name typewritten, under which are the initials or the name of the writer signed with a pen.

EXAMPLE: Empire Asphalt Company
By[1] *W. B.*

[1] *By* is preferable to *per*.

The use of the typewriter in signatures is of doubtful value. If the signature is not important, then the letter is of little concern. Some business men look for the signature first; if it is clear and forceful they read the letter. If the letter purports to come from a man but bears his signature in the hand of a feminine stenographer, or if it is signed by some clerk in a wavering script, they pay little attention to it. The signature must look genuine; except in form letters and letters depending for results on mass production, rubber-stamp signatures are a waste of time and money, while the stamp one sometimes sees, *Dictated but not read by,* ought not to be used if it can possibly be avoided.

Women should sign their own names. Careful writers always avoid giving themselves a title in a signature even to the extent of putting in parentheses a title needed for correct address.

EXAMPLE: Mary A. Klein, or
(Miss) Mary A. Klein

Miss can be omitted, for in the absence of indication to the contrary, Mary A. Klein is assumed to be unmarried. Mrs. Fannie B. Hunter is understood to be a widow. Mrs. W. P. Johnston is the name of a married woman. This signature is not generally considered in good form, however; a wife should sign her own name followed, for greater precision in address, by *Mrs.* and her husband's name in parentheses.

(Bad form)	*(Correct form)*
Mrs. W. P. Johnston	Effie R. Johnston (Mrs. W. P. Johnston) or (Mrs. W. P.)

202. The Envelope. Be sure to balance the address on the envelope. Writing the address too high or too far to the left always gives the impression of inexperience. The punctuation on the envelope is like that at the head of the letter. Some firms use the block form of address—beginning the several items directly under the first.

See that your name and address are on the envelope. Personal stationery is often seen with the name and address of the sender on the flap on the back of the envelope, where it is inconspicuous. While this is modest, it lays too much of a burden upon the postal employees. The following is a good model for addressing an envelope:

T. R. Haven
5625 Green St.
Chicago

Mr. A. M. Jones

Kankakee

Illinois

Odd-shaped envelopes and those having flaps of unusual shape, and envelopes of unusual or striking color, should be avoided.

203. Folding the Letter. It is possible so to fold a letter that it falls open when taken from the envelope with the right hand. This is of course a small matter, but the reader is always pleased to note little evidences of the writer's consideration for him.

To fold the 8½ x 11 sheet, bring the bottom upward, but not to the top, leaving a quarter of an inch not covered by the fold. Next, with the top of your letter at the left, fold away from you, a little less than one third of the distance. A second fold should fall short of the right edge by half an inch. Turn the letter over and insert it into the envelope.

The result of this folding is ease of handling for the reader. Most envelopes are cut along the top; some by being held in

bunches against a sandpaper belt; some by hand, a paper-knife being inserted under the fold. In any event, the reader may be expected to insert his right hand into the envelope and withdraw the letter. He will naturally hold it by the right edge, which is free from fold. His left hand will quickly and naturally seize the top of the sheet, where there is only one thickness of paper, and the letter can be opened by a quick, easy motion.

All enclosures of money should be clipped to the letter sheets so that there can be no chance of their being lost. The sending of loose postage stamps is a particularly risky and annoying procedure.

EXERCISE 192

1. Using wavy lines in imitation of writing, show the placing of a letter on an 8½ x 11 sheet.

2. You are Harry L. Mays. You are to write to Louis W. Thomson of 1016 Fourteenth[1] St., Butte, Montana, giving him directions for reaching your home from the railroad station. Make the letter short, accurate, and clear.

3. Using the block form, write to the University of Chicago. You want to enter the University in the fall. What information do you need? If you have several questions to ask, how do you show that they are on different points?

4. You may have made some errors in the letters called for in 2 and 3. Rewrite them so as to hand in perfect letters this time. Reread what was said about the margin. Before writing the heading, read the instructions, and continue doing the same for each part of the letters. Make no errors.

5. Write a complaint to your alderman that the city sidewalk builders have cut down your tennis backstop, which was a few inches too far out. Tell him that the damage is seventy-five dollars and that your club could easily have moved the stop for ten dollars if the members had known of the conditions.

[1] May we use *14th*?

EXERCISE 193

1. A passing automobile lost an extra tire in front of your home. The number of the machine was K 318, or perhaps K 818. Write to the proper authorities, giving the date and, since you are not quite sure of the number, such description of the machine as you can. Describe the tire (use the nomenclature of the market) and add anything else you think necessary.

2. On leaving a church social last Tuesday evening (give date), you found your umbrella replaced by another bearing the name of Franklin H. Simms on the handle. Write to him.

3. Write to the University of Chicago for two seats for the Illinois-Chicago football game. Don't forget any necessary detail.

4. You are a foreigner and have lived in America six years. You are called for examination for your second naturalization papers (final), August 16. Write to the proper authorities explaining that your son becomes of age August 14, and you would like your examination before August 14. (See any encyclopedia under Naturalization, Laws of U. S.)

QUESTIONS ON CHAPTER XX

1. What is the correct margin for an 8½ x 11 business letter?
2. What are the reasons against "end punctuation"?
3. Why is *6/12/18* a poor indication of date?
4. Is *Dr. A. M. Bryson, M. D.* a correct use of titles?
5. Is *Dear Jones* a good salutation?
6. What kind of signature is most easily forged?
7. What are the correct ways for a married woman to sign herself?

CHAPTER XXI

MISTAKES IN THE LANGUAGE OF LETTERS

204. The Need of Variety in Expression. Something has been said in Chapter XIX of the objections to trite phrases in letters. There remains, then, the task of finding out what is considered trite and of substituting other forms. In general, no one substitute can be found for any hackneyed phrase, for the substitute itself would then soon become trite. Freshness of expression calls for variety, and variety comes from careful consideration of the individual case. One very vital objection to the old forms of correspondence arises from the fact that the writer can let "your esteemed favor came duly to hand" slip in automatically, as the pedestrian avoids a mud puddle, without any process of thought. Thoughtless letters are not good business letters.

205. A List of Trite Words and Phrases. Careful attention to the following is desirable if one would avoid worn-out expressions.

advise—used too frequently for *inform* or *tell.*

(*Avoid*)	(*Write*)
Please advise us as to outcome.	Please let us know the result.

at hand, to hand—useless.

(*Avoid*)	(*Write*)
Your letter of November 24 at hand.	I like what you said in your letter of November 24; or, The chairs you ordered November 24 were shipped today. . . .
[This entire sentence (except the date) is usually unnecessary, since the fact that you are replying to a letter is pretty good evidence that you received it. Weave the date into the first sentence, and make that sentence *work.*]	

beg—very bad.

(*Avoid*)	(*Write*)
We beg to say. . . .	We wish to say. . . .
[This form is a relic of servile letter writing.]	[Even this form may often be made unnecessary by *saying* rather than announcing that you want to say.]
We beg to remain. . . .	
[The whole clause can be omitted, and if its useless concomitant, *Hoping that we may have a continuance*, etc., disappears, it will take with it, *We beg to remain.*]	

contents carefully noted—senseless—as if you are not in the habit of noting "contents," and this is an exception. Avoid the entire phrase.

duly—unnecessary.

(*Avoid*)	(*Write*)
Your letter duly at hand.	Your letter arrived today (or omit the expression altogether).

esteemed—meant to be complimentary, but of no value since it is offered to everybody.

(*Avoid*)

We have your esteemed favor.

[Omit the word. The entire sentence may go without loss.]

favor—unless you really mean favor, say *letter*.

favor us—use some less hackneyed form.

(*Avoid*)	(*Write*)
Will you favor us with a copy?	I shall appreciate a copy.

hand you—literally untrue.

(*Avoid*)	(*Write*))
We hand you our spring catalog.	We are mailing you our spring catalog.

herewith—overworked.

(*Avoid*)
Enclosed herewith you will find.
[Omit the word.]

hoping, trusting, believing, etc., introducing the last sentence of a letter—trite and ineffective.

(*Avoid*)
Hoping to hear from you soon, I am. . . .

(*Write*)
I should like to know about this by the middle of the month.
[Or omit the whole sentence.]

I am, Yours truly—relic of other days. *I have the honor, sir, of being,* and *I am, sir, your obedient servant,* and *Believe me, Yours faithfully,* have already gone to the scrap heap, and little will be lost if *I am* as a prefix to *Yours truly* joins them. *Yours truly* is sufficient after your last regular sentence.

inst., ult., prox.—better avoided, since they throw the burden of difficult reading on the receiver.

(*Avoid*)
In your letter of the 16th inst.

(*Write*)
In your letter of January 16. . . .

kind—do not use.

(*Avoid*)
Your kind letter. . . .
[As if writing to you were a matter of charity. If your correspondent has really done you a favor, he deserves at least a sentence of appreciation.]

kindly—overworked.

oblige—overworked.

(*Avoid*)
Will you kindly oblige us . . . .

(*Write*)
Will you do us a favor; or, Will you please. . . .

our Mr. Brown—undignified. Say *Mr. Brown*, or *Mr. Brown, our representative.*

recent date—often useless. In general, the date is important enough for a more exact statement, or it is not important at all.

(*Avoid*)	(*Write*)
Your letter of recent date	Your letter of January 16; or, Your letter of last week . . . .

said—an imitation of the legal form.

(*Avoid*)	(*Write*)
. . . . said letter came too late.	. . . . this letter came too late.

same—a dangerous word. "Avoid *same* as you would the plague," is the instruction of the Crane Company, of Chicago, to its correspondence managers. "Dear Madam:" wrote a Chicago veterinarian, "Your dog's ears are now well and the same can be taken home at any time." Sometimes any reference is unnecessary.

(*Avoid*)	(*Write*)
. . . . your letter of October 20, and in reply to same we want. . . .	. . . . your letter of October 20, and in reply we want . . . .

Generally, repeating the antecedent of *same* gives better results.

(*Avoid*)	(*Write*)
We have your letter about the bicycle shipped by us last week; you will find the same to be fully equal to	We have your letter about the bicycle we shipped you last week; you will find it fully equal to . . . . Or, You will find the bicycle we shipped you last week fully equal to . . . .

state—overworked. Use *say* or some other synonym.

under separate cover—overworked. Say *You will receive*, or *We have sent by parcel post.* While these forms are longer, there has been such a revolution against triteness that in this case the writer had better avoid the shorter form.

valued—open to the same criticism as *esteemed.*

we—sometimes used successively with *I* in a puzzling way. *We* is used far too frequently, probably under the impression that *I* is egotistic.

wish to inform—a pompous way of saying *want to say. We should like to have you know,* or some similar form, is probably better than either.

would say—avoid the expression.

writer—used too frequently to avoid *I.*

yours[1]—not in good use for *your letter.*

Of course it is not possible to avoid all trite expressions. *Yours truly* is a survival of days of lords and kings. But in spite of its triteness and of the fact that its original meaning is now altogether gone, it is retained along with *Dear Sir* in all business letters, because our customs demand some form of introduction and leave-taking. In conversation the corresponding forms are "Good morning," said regardless of the weather, and "Goodbye," uttered without a thought of its original meaning, *God be with you.* Just as *goodbye* serves the spoken language well, so *Yours truly* finds a useful place in letters.

206. Too Great Familiarity. In a reaction against the deadening effect of triteness, many writers go to the other extreme—friendliness so ardent as to amount to familiarity. Similarly, some writers, in an effort to be catchy and interesting, achieve only vulgarity. They fail to realize that most men resent the "touch on the shoulder." Most of us do not like a stranger to address us by our first names, and nearly all men resent *Dear Brown* from any one but a friend. The quality of reserve increases with education; i. e., a professional

[1] Benjamin Franklin, in writing to a former English friend who had sided against the Colonies in the Revolution, once used *Yours* in a quite different sense, closing his letter thus:

"You and I were long friends; you are now my enemy, and I am
Yours,
B. Franklin"

man is much more easily offended by undue familiarity than a working man.

One does not read many letters, especially of the form or the "follow-up" kind, without meeting this objectionable type. Several examples of an objectionable sort follow.

Dear Brown:

Hello, old top, you look cold. You need a pair of wool mittens and a good overcoat. Get them at———, etc.

Dear Brown:

When you opened up this morning did you see old shirt sleeves already at work across the street? And wasn't he going it? Now you'll have to beat him to it. Make up your mind that the next time old shirt sleeves looks in at your window, he'll turn green.

Dear Brown:

When you kick about a cold dinner, does your wife ever make it warm for you?

The safe road is, of course, on middle ground. You can write a dignified letter without its sounding miles away and you can write an interesting letter without trespassing on another's dignity.

207. Undue Brevity. With the great rush of business correspondence, incident to the invention of the typewriter and to the practical use of stenography, came a theory that business letters should be as brief as possible. Brevity is, of course, a good quality, but it must not be bought at the price of courtesy. No possible gain in time can offset the discourtesy of the letter in the left column below:

(*A poor letter*)	(*A better form*)
Dear Sir:	Dear Sir:
Can't fill order. Please give size. Will hold shipment until you write us.	We must withhold your shipment for a few days because you forgot to give us the size of the shoes. We thank you for the order, and will ship the shoes just as soon as you send us exact directions.
Yours truly,	Yours truly,

Avoid the headless sentence; i. e., the sentence without a subject, usually omitted on the theory that the reader knows what it is.

(*Avoid*)	(*Write*)
Received yours of June 16.	We received your letter of June 16.

Do not omit articles or other small words.

(*Avoid*)	(*Write*)
Will ship shoes soon as order reaches us.	We will ship the shoes as soon as the order reaches us.

Little is to be gained by using abbreviations; and the shortening of ordinary words gives the impression of impolite haste—as if the writer did not consider you worth the time.

(*Avoid*)	(*Write*)
Y'rs rec'd in re price cotton.	We received your letter regarding the price of cotton.

Seek to save by compactness of sentence structure and by good sense, rather than by the omission of phrase, word, or syllable.

208. A Too Heavy Style. We sometimes find among the half educated a feeling that large words indicate a high degree of intelligence and education. A little of this feeling is sometimes found among letter writers. Business letters should be expressed in the simplest language in keeping with efficiency.

(*A poor letter*)	(*A better form*)
Dear Sir: In substantiation of my assertion that the illumination in our municipal library is insufficient, as detailed to you in my communication of the 16th ultimo, I	Dear Sir: In proof of my statement in a letter to you on October 16 that the lighting in the city library is poor, I . . . .

209. A Too Indirect Style. Modern efficiency demands work from every word in a letter. A little care in shortening

expressions will often save a good deal of time without lessening their force.

(*Too many words*)	(*Briefer forms*)
Dear Sir: In reference to the books you ordered in your letter of Aug. 14, we will say that we are shipping all but the *Gulliver's Travels*. (Twenty-four words.)	Dear Sir: We are shipping the books of your Aug. 14 order, except the *Gulliver's Travels*. (Thirteen words.)
Dear Sir: We are in receipt of your letter of June 10, and in reply will say that our supply of pearl wire screen which you ordered, June 1, is temporarily exhausted, and we regret very much that we have had to put you to this inconvenience. We can now promise shipment by the end of the week. (Fifty-four words.)	Dear Sir: We regret that we had to delay filling your order of June 1, for pearl wire screen. Our stock is temporarily exhausted, but we can fill your order by the end of the week. (Thirty-three words.)
Dear Sir: Replying to your letter of June 10, we wish to say that we do not any longer stock the goods you ordered. (Twenty-one words.)	Dear Sir: We regret that we no longer stock the goods you ordered June 10. (Twelve words.)

Letters are weakened, too, by the use of an indirect and distant passive construction where the direct active would be more forceful.

(*Avoid*)	(*Write*)
(1) Prints are being made.	(1) We are having prints made.
(2) A memorandum is being sent you.	(2) We are sending you a memorandum.

210. "We," "the Writer," and "I." The feeling, due often to wrong teaching, that a writer should avoid *I* because it seems too egotistic, has caused considerable awkwardness in wording. There is no objection to *I* in a letter—that is, it is not more objectionable in a letter than it is in conversation.

No one wants to talk long to anybody who shows by his conversation that he thinks *I* the most important person in the world. Yet it is necessary for us to speak of ourselves, and the discreet use of *I* in business letters contributes much to their naturalness and force. The use of *the writer* to avoid *I* almost always results in awkwardness.

(*Distant and unnatural*)	(*Better*)
The writer spent a few days last week on his farm in Texas.	I spent a few days last week on my Texas farm.

We is, of course, proper in a letter coming from a firm or a company and not from some individual representing the company; but *we* should not be used merely as a means of avoiding *I*.

It is unwise to put *I* or *we* before *you*. For instance, "You will be far more comfortable in our light weight suits" is stronger than "We can make you more comfortable if you will buy one of our light weight suits." It is neither good manners nor good business to think of yourself first. Translate every transaction into the experience of the reader, if possible. Keep the receiver's happiness or gain always before him.

QUESTIONS ON CHAPTER XXI

1. What is a hackneyed expression?
2. Why is it impossible to give a definite substitute for such an expression?
3. Can you give two reasons for avoiding the use of *same*?
4. Should the writer avoid the use of *I*? Explain.
5. Letters which are meant to be "snappy" sometimes take on an objectionable quality. What is it?
6. Why is undue brevity bad?
7. Is it wise to use *the writer* to avoid *I*? Discuss.

CHAPTER XXII

SPECIAL BUSINESS LETTERS

211. Two Lincoln Letters. Two letters of Abraham Lincoln are quoted here because, in their simple directness and unusual clearness, and in their broad human sympathy, they furnish excellent models for business correspondence. Note in the following letter, first the evidences of clear thinking, and second the orderly directness in the manner of expressing the thought.

Executive Mansion, Washington
February 3, 1862

Major-General McClellan:
My dear Sir:

You and I have distinct and different plans for a movement of the Army of the Potomac—yours to be down the Chesapeake, up the Rappahannock to Urbana, and across land to the terminus of the railroad on York River; mine to move directly to a point on the railroad southwest of Manassas.

If you will give me satisfactory answers to the following questions, I shall gladly yield my plan to yours.

First. Does not your plan involve a greatly larger expenditure of time and money than mine?

Second. Wherein is a victory more certain by your plan than mine?

Third. Wherein is a victory more valuable by your plan than mine?

Fourth. In fact, would it not be less valuable in this, that it would break no great line of the enemy's communications, while mine would?

Fifth. In case of a disaster, would not retreat be more difficult by your plan than by mine?[1]

Yours truly,
Abraham Lincoln

The second letter is given here to show the desirability of courteous explanation and a sympathetic attitude. As President and Commander-in-chief of the armies of the United

[1]Note that McClellan's plan failed disastrously, while that of Lincoln was carried out later by General Grant and won the war.

States, Lincoln might simply have ordered without comment what he went to some length to request. Thus the shortest letter is not always best. Even in giving orders it is often well to present reasons, provided, of course, they are such as concern the receiver.

Executive Mansion, Washington
March 1, 1864

Hon. Secretary of War:
My dear Sir:

A poor widow by the name of Baird has a son in the army, that for some offense has been sentenced to serve a long time without pay, or at most with very little pay. I do not like this punishment of withholding pay. It falls so very hard on poor families. After he had been serving this way for several months, at the tearful appeal of the poor mother, I made a direction that he be allowed to enlist for a new term, on the same conditions as the others. She now comes and says she cannot get it acted upon. Please do it.

Yours truly,
A. Lincoln

Throughout your composition of various types of letters which are to follow, try to preserve the simple thoroughness of the Lincoln letters, along with their evident good will.

212. The Letter of Application. "Getting a job," especially the first one, is a vital experience in the life of a boy or a girl. Yet it is said that only a small percentage of letters received in reply to an advertisement are fully read. This can be easily believed. An advertiser reports the following forms of replies to a "want ad":

Twelve letters on paper torn from a permanent tablet—chiefly from shorthand dictation pads.

Seventeen letters on otherwise objectionable stationery.

One letter on the margin of a newspaper.

One telegram.

Twenty-four unsatisfactory. These were cast aside because of uninviting appearance—poor writing, lack of neatness, bad spelling, glaringly bad English, etc.

Nineteen possible. Of these nineteen, each of which was carefully read, six were chosen and the writers were interviewed.

In spite of this report, however, the writer of an application, if he is careful, can make it certain that his letter will be read. He should:

1. Use excellent paper and envelope. The paper and envelope should match. The envelope might well be of the stamped kind sold in the post office. It should not be odd in shape or color.

2. The letter should be written on one side of the paper only. It should conform in general to the instructions given in Chapter XX as to margins, etc. If possible it should be typewritten.

These things will insure notice. We shall now consider the subject matter of the letter.

213. The Content. The best asset any person can have, except of course character, is the power to organize. You must be able to get the first thing first and other things in due order. Demonstrate your ability by putting all about your education in one place—usually a separate paragraph—and all about your experience in another place. Let us see in what order the topics should come.

Naturally a statement of the position applied for comes first—perhaps the employer is seeking help in a dozen different departments. Next he wants to know whether you are a boy or a girl, how old you are, and something about your nationality and your physical condition.

These points are in a sense only preliminary to the three main qualifications—experience, education, and reference. Always tell of your experience first; if you have had none, do not seek to hide the fact. The employer wants to know what you have done, for if some one has tried you, you have a record.

Education is next in importance. Employers are steadily raising their educational requirements as experience demonstrates to them the superiority of the trained mind. At this point you can advantageously bring in a little of your own personality—your attitude, for instance, toward the work you

hope to do. If your experience and your education are satisfactory, and the form of the letter is pleasing, the employer will, at this point, be striving to get a mental picture of you. He will be open to impression. Don't miss the opportunity of making this first impression favorable.

Throughout the letter, and at this point especially, get away from any set form. Write your own letter in your own mode of expression; use the simplest and sincerest language you know.

References should be intended for use; i. e., little is gained by referring vaguely to a half dozen people. It is better to name one or two persons qualified to speak of you, and if telephone communication is possible it is well to give the telephone numbers. The employer is a busy man, and he is almost sure, other things being equal, to try to get into touch with the applicant who offers the easiest line of investigation.

Honesty is always the best policy. No man can deceive for long, and few men have profited by deceit. Do not try to hide a limited experience or a poor education. Offer yourself frankly as you are. If you cannot do the work, you should be the last person to want it; if you can do the work, let your quiet confidence show through your letter.

214. One Possible Letter of Application. The following letter is not a form, but an illustration. It is, therefore, not to be imitated except in a general way. The numbers in parentheses are not part of the letter, but references to Exercise 194.

Chicago
July 28, 1916

To (1)X 5
Chicago Tribune
Dear Sir:(2)

I want a position as a stenographer, and I submit the following facts for your consideration:

The person:(3) I am a girl, eighteen years old and in excellent health. My parents are of Irish descent, but the family has lived in America for several generations.

Experience: I was employed by H. A. Mueller & Co., importers of German optical goods, until the war forced them practically to suspend business. I have never worked for any other firm.(4) I was with Mueller & Co. seventeen months, at first filing letters and writing an occasional letter. When I left I was handling order detail.

Education: I attended the Roseville, Illinois, Township High School for a little more than two years, but had to give up my schooling because of the death of my father.(5) I attended the Central Business College at Monmouth, Illinois, for six months, accomplishing a speed of seventy words on the typewriter and 115 at dictation.

Ability: I have confidence in myself—I have to have it.(6) I never did anything in your line, but I know I can learn. The first week at Mueller's I was lost in a maze of technical terms, but I learned the work and was given charge of letters in the most technical department.

References: Mr. H. M. Queens, Principal of the Central Business College, Monmouth, Illinois. Mr. H. A. Mueller, 220 S. Wabash Avenue. Telephone Harrison (7) 4834 (8 a. m. to 1 p. m.); residence, Englewood 7484.

Can you give me an interview at a time convenient to you? I can be reached through Wentworth 784.

Yours truly,
Mary A. Healy,
6241 Eggleston Avenue

EXERCISE 194

Consider the following notes and questions on the foregoing letter of application:

(1) It is better to use the word *to* here to avoid too great abruptness.

(2) This is allowable—in fact preferable. The habit of beginning without a salutation is unusual.

(3) It is somewhat unusual to write the paragraph headings and these headings may be omitted. This is a business letter, however, and the headings show clearly the organization. The heading, indeed, is coming into increasingly frequent use in business letters of all sorts.

(4) Is frankness a good quality?

(5) Is reference to the death of her father proper in a business letter?

(6) What does she mean?

(7) What is the intention of Miss Healy regarding this reference?

Is the letter sincere? Does Miss Healy very much need work? How do you know? Does she ask for charity?

If you were the employer, would you ask Miss Healy to see you?

Miss Healy has not mentioned salary. Should she have done so?

215. Application in Person. The following material is from a newspaper interview:

Things every boy or girl looking for a job in a large department store should know were told yesterday by Charles P. Avery, office employment manager of Marshall Field & Co., in a talk to the public schools department of the National Commercial Teachers' Federation and Allied Associations, holding its twenty-first annual convention in the Hotel Sherman.

"Probably 75 per cent of the applications made by commercial graduates are lacking in some essential," said Mr. Avery.

"Teach your students that personal appearance is the first consideration. If a boy comes to us with his shoes unblacked and his hair uncombed, I am quite likely to conclude that he belongs in a factory rather than in the office department of a store. If a boy or girl doesn't make a good appearance, he or she won't even get an interview.

"Then comes the manner of approach. If they will come to me just as they would come to their teacher at school or their parents, I shall be able to judge their qualifications. If a boy slouches in, holds the door open, and gives the impresssion that he has all the time in the world on his hands, I am likely to wonder if that is the way he would do if I sent him on an errand.

"We give each applicant a blank application and tell him to go over to the desk and fill it out. Some boys say, 'Where?' Teach your students to think quickly and listen to what is told them. The employment manager does not want to repeat everything he says.

"The appearance of the application, the spelling and the writing, all have significance for us. You would be surprised to see how dirty some of the applications are when they are handed back to us in about five minutes. Some of them are rolled or doubled up, with the marks of dirty fingers on them, so that the writing is almost illegible. I picture to myself that person taking a note to a section manager or the general manager and handing it in looking like that.

"We find a tremendous number of misspelled words. Many of the applicants do not answer all the questions.

"We are always looking for the boys and girls who can graduate quickly into more important work. One of the very first things we notice is whether they have 'pep.' We want promptness and responsibility.

"But the boys and girls who want work are not coming to an ogre when they approach the employment manager. They are coming to a man or a woman who wants to hire them. They can sell their services to advantage if they have the material.

"Also, we are sincerely anxious to see them get into the right groove. I am constantly directing boys and girls to other places where I believe they will make a better success than they could with us."

EXERCISE 195

1. List the qualities Mr. Avery (p. 301) wants to find in a candidate for employment.

2. In what order should personal qualifications be mentioned in a letter of application?

3. If you were an employer, what qualities would you expect to find in any man who could write as good a business letter as the Lincoln-McClellan letter on page 296?

EXERCISE 196

Write a composition on:

How I shall try for my first job.

EXERCISE 197

Make written application for one of the following positions. Imagine yourself to have whatever qualifications you desire. Be sincere, fair, interesting, and direct.

WANTED—HELP.

Stores and Offices.

STENOGRAPHER—YOUNG MAN, PREFERably high school graduate, for position in engineering department of large manufacturing concern; salary $14; a splendid opportunity; give age, education, and experience in detail. Address M D 125, Tribune.

STENOGRAPHER—BRIGHT, ENERGETIC person for stenographic and general clerical work in lumber office; answer in own handwriting, giving full particulars as to experience, age, refs., nationality, etc. Address M L 198, Tribune.

STENOGRAPHER—EXPERIENCED YOUNG woman or man of good appearance, about 20 years old; must have fair knowledge of bookkeeping; good opportunity for advancement. Address M O 116, Tribune.

STENOGRAPHER — MUST BE EXPERIenced and have some executive ability; capable of assuming charge dictaphone dept. large downtown office. Address M D 128, Tribune.

STOVE CORRESPONDENT—MAN, FAMILiar with construction and operation of coal, wood, and oil stoves; must be able to adjust complaints by letter; write or call employment department. Open all day. BROWN, STEPHENS and MOY.

EXERCISE 198

Let each student apply personally to the teacher (in the rôle of employer) for some position he feels qualified to fill. For instance, he may feel himself qualified to act as office boy,

grocery clerk, telephone operator, office clerk, mail carrier, engineer's helper, stenographer, newsboy, etc.

The student should:

1. Answer all questions directly and truthfully.
2. Seek to appear entirely at ease.
3. Take time to speak slowly and distinctly, and avoid grammatical and other errors.

The student should not:

1. Allow his attention to be drawn away from the employer.
2. Sit down until invited to do so.
3. Fumble his hat or sit or stand awkwardly.

EXERCISE 199

Report to the class any experiences, pleasant or unpleasant, which you may have had in applying for summer work. Try to have the class profit by what you learned.

216. The Letter of Recommendation. Perhaps the most common of the personal business letters is the letter of recommendation. Employers almost always demand letters of reference. Of course, these letters are usually beyond the control of the boy or girl who asks them of a previous employer, but it is not inconceivable that the two may talk over what it is best to say. Certainly the applicant should know what constitutes a good letter of recommendation.

There are two general forms of letters of recommendation: open letters, i. e., those addressed *To whom it may concern;* and the direct letter sent through ordinary channels, the content of which is generally unknown to the applicant.

217. The Open Letter. This is by far the less effective, chiefly because there has arisen the unfortunate custom of giving discharged employees such letters. To be effective, the open letter must be worded very carefully. It is generally inadvisable to try to name all the good points that an applicant should have. In general, it is better to name only the major qualities, which include honesty, industry, steadiness, etc.

Of course, the man who reads a recommendation will ask at once, "Why did he leave his former work?" Realizing this, the writer of a recommendation should make this point very clear even if the matter is somewhat disagreeable. An illustration of the open letter follows; it is not a form or model, and should not be copied closely.

To whom it may concern:

Fred R. Nelson is leaving Gray & Haynes after a period of eighteen months, because he does not want to continue in the coal and ice business. He is a reliable boy, honest and alert. We especially commend him for his courtesy to our trade. Mr. Haynes and I recommend him and stand ready to answer any letters of inquiry about him.

Howard E. Gray

Even if a boy has had trouble with his employers, he has a right to ask them to give their side of the case frankly. He can then state his view of the matter and lay both versions openly before the prospective employer. Mere disagreement does not signify unfitness.

218. The Direct Letter of Recommendation. A letter addressed directly has of course much more force than the open letter. The writer feels responsible for the exact truth, and the reader is more inclined to accept his estimate.

It is best to speak of qualifications which will be suited to the new conditions, as well as of the general good qualities of the applicant. These instructions, of course, are on the assumption that a positive recommendation is to be made. An honest man is under the necessity of telling the truth, and he should not hesitate to tell what he believes to be the facts concerning any person who refers to him. The following is an example of the direct letter:

Reedy, Tull & Co.
6541 Race St.
Kansas City, Mo.

Gentlemen:

Miss Edna Miller telephoned me last night asking if I would recommend her to you as a stenographer. I told her that I should be happy to serve you both. I have known Miss Miller for more than three years while we were both with the State Life Insurance Company. She took my

dictation most of the time; hence I know about her work. As you probably know, the State Life has been bought over by the Farmers' Life of Davenport, and this office discontinued. Miss Miller does not want to go with us to Davenport.

I might write you several pages about her good qualities, but I believe I can save your time and mine by stating that I feel that you are fortunate in having the chance to hire her.

Yours sincerely,
McKee L. Dutton

EXERCISE 200

Write a general letter recommending your grocery boy or your laundryman.

EXERCISE 201

At the request of your father, whose secretary you are, write a letter to McKee & Co., Canton, Mo., recommending a man whom he has employed for a year. Suppose McKee & Co. to be in a business somewhat similar to your father's.

219. The Letter of Introduction. Few people stop to realize the advantage to be gained by taking letters of introduction with them to strange communities. If you are going into business in a strange town, you will do well to seek a friend who can introduce you to the president of the business men's association or to the mayor or a prominent banker. A young woman can avoid a good many lonesome hours in a strange place by taking with her a letter from her minister to the pastor of her church in the new town, who will then introduce her directly to the best young people he knows. The form of a letter of introduction is generally similar to the following:

Pittsburgh, Pa.
Jan. 8, 1914

My dear Mr. Horton:

I have a very good friend who is going into the grocery business in Connellsville. He is the kind of man you need in your Commercial Club, and I want him to have the pleasure and advantage of knowing you.

The bearer is Mr. Fred Myers, formerly with the Sprague Wholesale Grocery Co. of this city. Any courtesies you can show him I shall appreciate personally.

Yours very truly,
Lyman R. Dupre

To Lucian D. Horton
Connellsville, Pa.

EXERCISE 202

In a letter introduce the son of a neighbor or of a friend to a business man in a distant city. Avoid, if possible, the usual form of wording.

220. Letters Asking Information. Under this head come requests for catalogs, prices, samples, etc. At first glance it would seem unnecessary to spend time studying the proper method of asking the price of a bicycle; but are you sure you can always make it perfectly plain which bicycle you are asking about? Besides, business men ask and are asked many complicated questions touching business systems, help in operating machinery, legal points, etc.

We can divide letters of information into two general classes: those falling within the regular routine of business, and those which request favors outside of the routine. For instance, you naturally expect a manufacturer to tell you what lubricating oil will work best in the automobile you bought of him, but you feel that you are seeking a favor when you ask him to tell you where and how he gets his best steel. Naturally, a request of the latter type requires careful planning.

221. The Routine Inquiry. The chief desirable quality of routine requests is definiteness. Be sure to make your specifications exact, and to put them in a convenient form.

(A bad letter of inquiry)

Dear Sir:

Will you please tell me how I can take the back off the camera my father ordered from you Christmas? Thanking you in advance, I am,

Yours truly,
Fred Davis

(Criticism)

Large dealers would find this a difficult question to answer. It might involve going over the books to find some Davis who ordered a camera sometime in December.

(A better form)

Dear Sir:

Will you please tell me how to take the back off your 3 A-146 model camera?

Yours truly,
Fred Davis

(Commendation)

This letter is definite. No "Thanking you in advance" ending is necessary.

222. The Request for a Favor. The letter asking a favor must be constructed with the convenience of the reader in mind. Letters capable of standardization are usually printed ready for the reply and call for the filling in of only a few words. A stamped, addressed envelope is enclosed with the request. An example of a standardized letter of inquiry is given below. Italic parts are assumed to be printed; the remainder to be inserted by typewriter.

LEE, DAVIS & BROCKWAY
JEWELERS
715 Masonic Temple
Chicago

Mr. J. H. Smith
6721 Green Street
Chicago

Dear Sir:

Mary O'Brien *of* 6142 Sangamon Street *has applied to us for the position of* stenographer. *Will you please tell us what you know about* her *qualifications? We shall, of course, treat all information you may give us as entirely confidential.*

Yours respectfully,
Lee, Davis & Brockway

Is the applicant honest? .....
Has the applicant any bad habits? .....
Is the general conduct of the applicant such as to entitle her *to the confidence of* her *employers?* .....
Why did she *leave your employ?* .....
Do you consider the applicant qualified for the position applied for? .....
.....
Remarks:
Dated..... *Signed*.....
Official position of signer
.....

Requests that cannot be reduced to printed forms should, if possible, be accompanied by typewritten forms ready for filling in. Where this is impractical the question should usually be put first, to be followed by a statement of the reasons for the request. This saves the first reader the time required to run

through a long explanation only to find that the inquiry does not concern him directly.

(Inconvenient form of inquiry)

Gentlemen:

I am compiling a textbook to be used in the public high schools on the science of advertising, and knowing that you write more advertising than any other firm in America, I am asking you for a list of the one hundred best media in America for advertising, say, a safety razor or a household necessity.

(A better form)

Gentlemen:

Will you make for me a list of the first one hundred media in America for advertising, say, a safety razor or a household necessity?

This may look to you like a pretty big request and it is. Let me explain.

I am compiling, etc.

There is another point to be gained by the arrangement in column 2. Business men receive a large number of foolish letters; hence, they are always alert at looking for the letter which needs only a short note of refusal. Such an attitude is bad for your letter. The "question first" arrangement is businesslike and will receive the attention of a business man.

The question of the proper thanks for a favor is one of some delicacy. Too fervid thankfulness is servile; too little is discourteous. If possible, show the reader that he is serving business, or education, or humanity, or some general good in his reply. Then thank him once courteously, and close. The following is a suggested ending for the letter above:

Advertising is the youngest of the great business professions. You, and I, and all business men, are vitally interested in establishing the principles of the profession on honest and intelligent grounds. Hence I have ventured to make my request. I hope I may sometime have the opportunity to thank you personally for your trouble, which I fully appreciate.

Yours very truly,

223. Refusing the Letter of Request. There are comparatively few times in letter writing when *we* is better than *I*, but the distant and official-sounding *we* is the better word in refusing a request. Of course, any business man must refuse requests, for there are people who seek, for insufficient reasons

or no reasons at all, to pry into all kinds of business secrets. In writing the letter, make it seem that the refusal is a matter of policy and not of personality. Do not apologize, for explanation only sets the questioner arguing. A possible letter of refusal follows:

Dear Sir:

We are sorry that we cannot grant your request of Dec. 14, to be allowed to take photographs in our factory. Our rules are specifically against this, and we in this office have no authority to suspend them.

Yours truly,

EXERCISE 203

Ask a truck-forming automobile company how much they will charge to convert your old automobile into a truck serviceable for your business. Organize your letter and be very definite in descriptions.

Or, ask a sewing-machine manufacturer why your machine always breaks thread smaller than No. 60. Give him name and model and date of purchase.

EXERCISE 204

Ask a successful poultry-man to send you pictures of his finest stock for use in the class in agriculture at your high school.

EXERCISE 205

Write a letter refusing permission to a man who has written you that he wants to hunt on your farm.

224. The Buying Letter. The purpose of the buying letter is to give the receiver such information that he can deliver to the writer the goods wanted. It is evident, then, that the writer must, in every case, give thought to the following:

1. An accurate description of the articles wanted.

2. Shipping instructions and address. The writer knows what railroads or express companies serve him best. He may want the goods quickly and be willing to pay the higher express rates, or he may be willing to wait for slower and cheaper

transportation. Settling these details costs the shipper much time, whereas a few words from the writer cost little.

3. The terms of payment. Business is done for money. There must always be a statement, or an understanding based on previous business, with regard to the terms.

225. Form of the Buying Letter. If the buying letter is introduced by a simple statement similar to that in the right-hand column below, the order may be written in block form on the same sheet. If, however, the letter part is of such importance that it requires consideration, the order should be written on a separate sheet. Some companies copy orders on prepared blanks, a sheet being sent to each department concerned. Other houses send the original order from department to department, each article being checked and signed for as it is sent to the shipping room. In every case, the description of the goods should be set in a narrower column than the rest of the letter, and tabulated. Note the difference in ease of reading between the following forms:

(A bad order form)

Gentlemen:

Please send to the above address one fountain pen No. 37 A, price $5.00, and charge to my account.

Yours truly,

(A better form)

Gentlemen:

Please send to the above address,
1 Fountain Pen No. 37 A. $5.00
Charge to my account.

Yours truly,

(Hard to read—almost impossible to check)

Kindly send us by fast freight the following goods: 5 gross lantern slide plates, contrasty; 1 doz. 6½x8½ Seneca plate holders, board slides; 1 lb. can hydrochinon; 1 hundred lb. keg pea hypo; 1 gross Colona 8x10 medium, single weight, glossy; ½ gross 10x12 Cyko contrast, semi-matte, double weight.

(Easily read—note the space at the left for check)

Kindly send us by fast freight the following goods:

5 gross lantern slide plates, contrasty.
1 doz. 6½x8½ Seneca plate holders, board slides.
1 lb. can hydrochinon.
1—100 lb. keg pea hypo.
1 gross Colona 8x10 medium, single weight, glossy.
½ gross Cyko, 10x12 contrast, semi-matte, double weight.

226. A Correct Ordering Letter. Students should examine carefully the following model letter:

ANDREWS & SABLE

COMMERCIAL PHOTOGRAPHERS

357 W. 63d St., Chicago

Order 1831

Sept. 24, 1917

Messrs. Bauer & Kenyon
224 S. Wabash Avenue
Chicago

Gentlemen:

Kindly ship us by Lincoln Express the following—before September 26 if possible:

100 doz. 8x10 Medium Iso.
100 doz. 6½x8½ Instantaneous Iso.
50 doz. 11x14 Crown.

As a special favor we ask that this order be charged to our October account.

Yours truly,
Andrews & Sable
By.....

EXERCISE 206

1. Is the following description sufficient? Why?

Kindly send me six roll films for my kodak, six exposure, extra rapid, non-curling.

2. Can the following order be filled? Why?

November 10, 1916

McGuire & Brown
Madison and State Sts.
Chicago

Gentlemen:

Kindly send me C. O. D. the following goods:

1 box Holeproof hose, 11½, black.
1 Conklin fountain pen, fine, self-filler, $2.50 size.
1 lb. box Quaker chocolates, bittersweet.

Yours truly,
Richard Henderson

3. Criticize the following if necessary:

10054 Wood Street, Chicago
November 10, 1916

Scott, Maynard & Co.
315 W. Jackson St.
Denver, Colo.

Gentlemen:

Please send to me parcel post one raincoat, size 44.

Yours truly,
Henry Camp

4. How many and what conditions are necessary in ordering a watch? Arrange the conditions in logical order.

5. Criticize the following:

Hall and Montague
6330 Yale Ave.
Cleveland, Ohio

Dear Sirs:

Kindly send me the following goods:

1 man's shirt, 17½, full size, blue stripes or black dots.....$1.50
1 spool cotton thread, white..... .05
1 pair men's gloves, black kid..... 1 50

Inclosed find my check for $3.05.

Yours truly,
Mrs. Andrew Cropper

6. Write a letter to Sumner, Field & Company, Chicago, ordering a pair of shoes. At first thought this may seem an uninteresting task; however, if you begin to check all the specifications, you will find something to think about.

227. Letters Acknowledging Orders. All orders of whatever size should be acknowledged unless shipment can be made very quickly. Acknowledging an order for a dollar's worth of goods seems hardly to pay. The writer, however, must look for his profit in the appreciation and good will of his customer. The next order may be worth while. An acknowledgment of an order should:

1. State the date the order was written and, if undue time has elapsed, the date of its receipt.

2. Give the number of the customer's order if the number system is used, and the number assigned to it by the receiver.

3. State the general nature of the goods ordered.

4. Give assurances regarding the time and manner of filling the order.

5. Thank the customer for his confidence. (Not regularly at the end, however, lest the statement become only a form.)

228. An Acknowledgment. Study the following model of a letter of acknowledgment:

BAUER & KENYON
PHOTOGRAPHERS' SUPPLIES, PRINTING AND DEVELOPING
224 SOUTH WABASH AVENUE, CHICAGO

Sept. 25, 1917

Messrs. Andrews & Sable
357 W. 63d Street
Chicago

Gentlemen:

We have your order No. 1831 of September 24, for 250 dozen plates, but regret that we cannot furnish the Crown until next week. However, we are hurrying our order No. A-231 for 200 dozen Medium and Instantaneous Iso for shipment September 26 by Lincoln Express, and we shall back order 50 dozen 11x14 Crown for delivery not later than September 29, our order No. A-232.

Thank you for the order. We have already notified the accounts department to bill it for October.

Yours truly,
Bauer & Kenyon
By.....

229. Letters Transmitting Money.[1] Enclosures of money should never be made except when accompanied by a letter of which the sender keeps a copy. The letter should note the number of the draft, check, or money order, the amount, and the purpose. A carbon copy of these conditions has more than once enabled the sender to avoid paying bills a second time, and has led to the recovery of lost or stolen money.

Very small amounts may be sent in postage stamps.

No currency should be sent through the mail, for there are means of payment which are entirely safe.

[1]For forms of checks, drafts, etc., see Appendix B, pages 366-368.

The post-office order is always safe. The express money order is similar to the post-office money order.

Personal checks should not be sent except locally. When a check gets far from home the holder has to pay exchange, which he always charges, mentally at least, to the maker. A certified check also involves exchange, but is much more desirable. A personal check is backed only by the honesty of one man. A bank stands back of the certified check. The process is simple. A duly authorized officer writes or stamps "certified" and his name and position across the face of the check and orders the amount withdrawn at once from the maker's checking account, thus insuring payment when the check is presented.

Most payments at a distance are made by the bank draft, which is really only a check which one bank draws upon another. Just as in a check Smith orders the First National Bank to pay Jones, in a bank draft the First National Bank of Chicago orders the Manhattan Bank of New York to pay a bill in that city, upon presentation of the draft. Whenever the banks of one section of the country get a considerable indebtedness upon those of another section, currency is sent by express to discharge the debt. This does not often happen, because indebtedness in New York is balanced against indebtedness in Chicago, thereby canceling both.

All drafts and money orders are known by number, and all good business men number their checks. The number of a check, its amount, the payee, etc., make a very valuable record. Examine the following example of a good letter of remittance:

Gentlemen:

In this letter you will find our check No. 62421 for $287.71 in payment of your invoice No. A-632.

Yours truly,

EXERCISE 207

Pay a firm at least five hundred miles away the sum of $350. Their invoice number was 5431. You are paying within ten days and may deduct 2%.

230. The Adjustment Letter. The first thing for any business man to resign himself to is the certainty of letters of complaint. However much he may try always to satisfy, he will at times fail, sometimes through no fault of his, and at other times through oversight in his own office.

A second fact to be kept in mind is that most people are honest. Successful business men have generally adopted a working rule that *the customer is always right.*

Keeping the old customer is sound business sense. Small things have a way, too often, of causing great enmities; too often a point of no real consequence will break up business relations of years. Adjust such differences; *keep the old customer.*

The most important quality in sustaining desirable business relations is *tact.* This word may need explanation. The dictionary defines it as *a quick and intuitive appreciation of what is fit.* In business, tact means changing places with the other fellow. It means sympathy with his point of view first, and, if necessary, argumentation afterward.

(A letter lacking in tact)

Dear Sir:

Most of the damage of the kind you mention in your letter of June 14, is the result of carelessness in uncrating. When a man rips open one end of a crate, he should make sure that the other end isn't digging into the furniture. Our packers are unusually careful to see that all delicate parts are fully protected.

If you will return the damaged table leg, we will repair it.

Yours truly,

(Criticism)

The carping tone of this letter is sure to aggravate an already unpleasant condition. The offer at the end seems to come as a petulant condescension rather than as an effort to assist.

(A better form)

Dear Sir:

We were sorry to learn this morning of the damage to the table leg. Tracing the cause of this kind of damage is not worth the time, since the trouble may lie in the crating, shipping, draying, or uncrating. We shall, however, call our shippers' attention to the condition, and we suggest that you ask your men to be careful in uncrating; thus we may both help to avoid damage of this kind.

If you will unbolt the leg and ship it to us, we will have it repaired immediately.

Yours very truly,

(Commendation)

This letter is sympathetic, and yet it insists on care in uncrating.

A second quality of a good adjustment letter is one common to all business letters—*promptness*. The necessity of quick reply in such cases is even more urgent than usual, because the man making the complaint is displeased, and consequently impatient of delay.

A third quality is *thoroughness*. A well conducted business will be systematized to the point where records are quickly available, from which a thoroughly efficient letter may be written. Adjustments should be a part of the business just as service stations now belong to the automobile industry,—not a necessary evil to be slighted whenever it seems possible.

231. The "Mean" Letter. It is human nature to want to strike back. Business men often receive mail of a very exasperating kind; but the wise correspondent does not reply in kind, for he knows that anger is always undignified. He cannot afford to descend to the level of the brawler, thereby unfitting himself for courteous writing for several hours after. Two ways are open to the receiver of a "mean" letter: (a) He can fail (apparently) to notice that the letter differs at all from other adjustment requests. (b) He can return a soft answer to accusations and sarcasm. The former is the better method of procedure in nine cases out of ten. The latter method ought to be tried only by the experienced correspondent. Charles Dickens once closed a letter to Sheridan Knowles, in reply to an angry letter Knowles had written him, with the following words:

> You write as few lines which, dying, you would wish to blot, as most men. But if you ever know me better, as I hope you may (the fault shall not be mine if you do not), I know you will be glad to have received the assurance that some part of your letter has been written on the sand, and that the wind has already blown over it.
>
> Faithfully yours always,
>
> Charles Dickens

EXERCISE 208

Reply to the following. Explain that you bought some stock of a competitor and that an inexperienced clerk, failing

to note that the competitor's numbers duplicated your own, had shipped the wrong goods.

Gentlemen:

We ordered from you August 24, our order No: 683, fifty-six lantern slides on agriculture. We were careful to give you the correct numbers, yet ten of these slides were views of types of architecture. We are sending you a copy of the order, on which we have checked the goods which we find satisfactory. Will you see to this at once, as our customer is impatient?

Yours truly,

Davis & Co.

EXERCISE 209

Write explaining that there was some uncertainty as to your ability to fill the following order, and after settling this matter you had forgotten to acknowledge the order. Apologize and promise immediate shipment.

257 W. 84 St., Chicago
June 24, 1917

Messrs. Donald, Andrews & Co.
327 Front St.
Detroit, Michigan

Gentlemen:

More than a week ago I ordered a table and six dining chairs. I have heard nothing from you. Did you receive the order and the money? If so, why don't you let me know? When am I to get my table? Ever?

Yours truly,

Mrs. Mary Hazelton

EXERCISE 210

You receive the following letter:

Hazelhurst, Ia.
Dec. 10, 1917

A. C. Knyht Co.
2046 Wood St.
Chicago

Sirs:

More than three weeks ago I ordered a shotgun from you, and I sent the money,—18 dollars. I was in a hurry, and so I mailed the letter on the train. I haven't heard from you and I haven't received my gun or my money. You are a bunch of robbers. I'm going to get the post-office authorities after you. I want to do business with honest men.

Fred Keim

You find that Mr. Keim's order has been sent to the trouble department and that it reads:

Nov. 18, 1917

A. C. Knyht Co.
2046 Wood St.
Chicago

Gentlemen:

Please send me one shotgun like that on page 16 of your catalog. I am sending you $18.00 in currency.

Yours truly,

Fred Keim

Reply to Mr. Keim's letter of Dec. 10.

232. The Sales Letter. The sections immediately following treat of the letter written to a person in an effort to interest him in certain goods or service. The letter does not presuppose previous correspondence.

The sales letter is the most difficult of all the business letters, because you have to create an interest. When a man writes to you inquiring about an article, you can count on his reading your reply, but when you write the first letter you must make it so interesting that he will read it. Otherwise your letter is a dead loss to you.

Read again what was said in Section 190 regarding appeal, and adapting the letter to the receiver. Thousands of letters daily go straight into people's waste baskets because they fail to interest.

233. Divisions of a Selling Letter. There are four natural steps in a good selling letter. They are (a) getting attention and holding it until the main proposition can be presented; (b) explaining the product or proposition; (c) explaining how the proposition applies to the reader personally, how he will profit therefrom; and (d) "clinching the deal." This all looks easy—so does playing the violin, in which all one needs to do is to put his fingers on the right spot and draw the bow across the proper string. Yet there are fiddlers and violinists.

234. Getting Attention. All men are curious; they will "try anything once." The man who opens your letter wants

to know what it is about; but he must be interested or into the waste basket goes your "esteemed favor." Bear in mind that it is your fault if he fails to read it. The opening lines must catch his attention. No openings like "We have in our new line of fall goods" will be effective. He hasn't time to give thought to your business; he is too much interested in his own. You must show him that your letter *is his business*, and to do this you must catch his interest at the first glance.

"My dear Sir: We've just learned something you ought to know," is a good beginning, because all men want to learn, especially about their business. "Burglars enter through a window nine times out of ten," will fix the attention of all women and most men long enough for the writer to get into his subject. "It takes twenty men to make a pin," will do very well, because it arouses curiosity; you read farther to find out what division of labor is made in so small a task.

These catch phrases must be honest and related to the subject. It was the custom a few years ago to head patent medicine advertisements with a line which caught the eye and fooled the reader into reading an advertising paragraph. This practice is no longer common, probably because the advertisers learned that it does not pay to trick a reader. A mistaken letter writer began a phonograph sales letter with "Stop! Look! Listen!" but followed with not a word about danger or railroad crossings. The letter was unsuccessful, because it began with what was too evidently only a cheap device for attracting attention.

The "attention compeller" need not be a startling statement. Often a mention of the goods, if phrased in a way to make the matter interesting, is sufficient.

EXAMPLE: The ripe olive, full of its own rich oil, is a delight. The olives are picked, etc.

The reader will follow readily into a description of olive raising.

235. The First Impression. The writer must change places mentally with the reader. He must try his writing upon himself and mark well his own feelings. If the words produce

anger, fear, or unpleasant memories, they must not be used. A phonograph salesman writing to a ranchman and desiring to point out the loneliness of the country and the lack of entertainment, wrote, "Are your children learning anything in Moonville?" Now if there is anything dear to a man it is his children, and the mere insinuation that they are growing up ignorant in a wild place, is the more likely to anger him because it may be true. Avoid seeming to notice any unpleasant conditions in a man's location or employment. Do not speak directly, for instance, of the hot weather of a particular section. You may with profit speak of hot weather, but you should make the condition general; otherwise the reader may resent your words.

Use care in asking questions, for there may be the assumption of a negative answer which will be uncomplimentary. "Are you an honest man?" is a bad start. Most men resent even a question of their honesty. A circular letter to a plumber began, "Do you want a good reputation as a plumber?" Probably most readers replied, at least mentally, "I *have* a good reputation, thank you!" and threw the letter away.

Summed up, the impression the writer must give through his letter does not differ from that he would want to make in a face-to-face conversation.

236. Passing to the Explanation or Description. The transition from the opening sentence to the description of the article for sale is very important. If the first sentence is too far afield, the reader will feel that you have used it only to catch him, and he will not read farther. One way of passing from the "attention compeller" to the purpose of the letter is to tell a story or to offer interesting information. Note the skill with which the writer of the following letter passed from Napoleon to the safety razor:

Napoleon was deathly afraid of a razor. He never permitted any one near him with an open razor. He did his own shaving and, owing to a sensitive skin, never could get a razor that pleased him. The one that annoyed him least was picked up during the Peninsular Campaign and had a blade of Saracen steel. Today nearly all the World's Rulers use a..... Razor. . . .

The interest every man has in his own business offers the writer a chance which he ought not to overlook. A business man is always interested in cutting down operating expenses. Note how the writer used this fact in the following letter to a large manufacturer:

Dear Sir:

Do you pay your men for useless walking? It may be that more of your money is slipping away with the shoe leather of your employees than you suspect. It takes time for a man to move forty feet and adjust himself to a new task, perhaps having to return for other tools or more supplies. And every time he shuffles about your shop he gets in another man's way and costs you some more money. Now we can stop all this. (Selling automatic traveling cranes.)

EXERCISE 211

Which of these beginning lines are good and which are bad? Discuss each one carefully with your teacher.

1. Dear Sir: You carry life insurance of course. How about poison insurance? How do you know that your wife or your child won't take carbolic acid for cough medicine? You are careful, of course. But are you *sure?* (Selling a first-aid medicine cabinet.)

2. Dear Sir: Do you want to enjoy life? You cannot find better amusement than in one of our phonographs.

3. Are you willing to let the other fellow get ahead of you? One of your customers writes us that you don't carry our unexcelled line of soups. He may go elsewhere and you will lose his trade.

4. Dear Madam: A word about your children. Mothers know the importance of bringing up the child to appreciate good taste. The school years are vital and there's much for the child to learn besides arithmetic. (Talk on clothing.)

5. Dear Madam: Are you interested in your children? Do you want them to look decent? You know the school years are most important. (Selling clothing.)

6. Dear Sir: Railroads use sand; wise men wear rubber heels; but the wisest of them all is the man who equips his car with non-skid chains.

EXERCISE 212

Begin a letter to a teacher in the grades intended to interest her in a summer resort. What one quality or condition do you want to stress? Is it rest and beauty, or freedom from little worries? Perhaps you want to emphasize health or cheapness.

Choose your best argument and give the proper impression in the first lines.

237. The Description. If you are a good writer, the reader is interested at this stage. He may be hoping that you can help him—that you can save money for him or increase his efficiency or comfort; or perhaps he is merely interested. Your task now is to make him see the details you wish to present. If you are selling a machine, your description must be so clear that he will see the parts of the machine and understand why you are enthusiastic. If you are selling service, make the working details very plain.

This is not so easy as it may at first seem. Business calls for imagination—not the kind which pictures fanciful things, but that which sees real possibilities and describes them so clearly that the reader also sees. Avoid, then, any phrase or word that has lost its meaning. "That's what they all say" is a slang phrase, but it expresses well the state of mind of the man who reads, "Our product is best," "made of the highest grade oak," "quality unexcelled," etc. These phrases have lost their power. Business letters must be written with something of the same force and freshness which literature has always demanded.

Avoid explaining the merits of an article at too great length. Do not detail too many merits. Concentrate rather on one thing—the comfort of a chair, or the accuracy of a watch.

Compare the force of the description in the following advertising letters:

The ..... watch is a fine time keeper, durable and handsome—the best "buy" on the market today.

(*Criticism*)

Excessive use of commonplace adjectives like *fine*, *durable*, *handsome*, etc., has weakened this kind of description.

. . . . a watch that is both ornament and instrument. A watch to be worn, not just "carried." A watch which shows on the face of it that it is heir to a fine old tradition and will beat true to it through life.

(*Commendation*)

Here is an original description. It carries conviction. But one quality, elegance, is here discussed.

A packing house writes: "Do you remember the smell of hickory smoke that suggested biscuits to the boy of years ago? You get it again with our Plantation brand hams, cured," etc. That figure will not be so powerful as the generations change, but it brings to the man who remembers the old wood stove, the memory of good things to eat. And when you get a man's "mouth watering," you are near a sale.

EXERCISE 213

Which of the following descriptions do you consider good? Criticize the others. Discuss each with your teacher.

1. Picture to yourself a handsome, high-grade, beautifully-finished, luxuriously easy-riding enclosed coach—put as much quality into your picture as you can.

2. You want your medicine chest LOCKED. And when the accident is fresh you don't want to look for the key. Here's the solution. Let us make your combination any two numbers you choose—numbers you and your wife can't forget—baby's birthday, for instance. Antiseptic bandages, disinfectants, antidotes, first-aid book—always ready. Always *locked*. You don't know how much you may appreciate this some day.

3. This is an easy car to drive. It is easily repaired, but seldom needs to be. It is durable for your line of business. It is also a car that you need not be ashamed of.

4. Our phonographs are made of the best seasoned wood. They stand about four feet high, but are on the highest grade ball-bearing castors, which permit them to be moved about the room at will. They have a fine tone. Don't buy any other.

5. There is no necessity for library paste to dry out. You need not try to use the hardened brush with its tin top attached. We have a simple container with a water division which keeps both brush and paste soft—ready for instant use.

6. In no country in the world are the soil and climate better suited for growing pineapples than Hawaii. Here this rich, luscious fruit is grown in its highest state of perfection. It is allowed to ripen in the beautiful tropical sunshine and balmy winds, and is sweeter and more juicy than pineapples grown elsewhere. Great big pineapples, such as are pictured above, are selected for our Lexington brand. They are canned immediately after being picked and come to you full of the natural rich flavor, as tender and juicy as though just taken from the stem. We handle only the extra grade, the highest grade, of Hawaiian pineapple at lower prices than it is usually sold for. Try it.

238. The Application to the Individual. Let us suppose that by this time you have told your reader what you have to sell. Suppose you have explained to a woman the purity of the Montrose brand of canned soups—how the vegetables are gathered and with what sanitary care they have been handled. You need now to connect all this directly with her life. You might picture to her the advantages of a warm, instantly prepared dinner after a cold day's shopping. You might point out to her the comfort she will take in the thought of a delicious first course when company comes unexpectedly. Here is an opportunity to work "you" into your letters. Point out to the man who gets in from a hard day's work—"How refreshed your feet feel, what a wonderful measure of comfort you experience, after you release them from the stiff leather shoes of an evening and slip into a soft, easy-fitting pair of ..... slippers!"

EXERCISE 214

Discuss the following paragraphs with the teacher. These paragraphs are assumed to follow explanation of the articles.

1. To a general storekeeper in a small town:

I heard a woman say the other day that she could get better bargains at the small store in spite of the higher price.

"I can explain that easily," I told her. The small storekeeper must depend on come-back business. Eclectic knit goods brings 'em back. When you sell one of our union suits, point to the label *Eclectic*. Say to your customer, "Notice the name; you'll want another of these suits as soon as you feel the snug warm fit."

2. To a poultry-raiser: (Could this be written by a man who doesn't know the poultry business?)

There's no limit to what a man can make in the business except the limit of time in caring for the stock. When you have to carry a hundred frozen fountains to the service house, thaw them out, repair a few dozen breaks, refill and carry them back to the units, you are paying a big price for something which ought to be free—water. The *Thermaq* does all this while you care for the fowls and the eggs, and does it much better than you can. The *Thermaq* maintains a uniform temperature of from forty to sixty degrees throughout the coldest weather.

EXERCISE 215

Explain to a real estate man how a camera will suit his purposes. Take it for granted that you have proceeded through the explanation of the mechanism.

Or explain to a housewife how a can of Benton's delicious soup will aid dinner when company comes unexpectedly, or when she returns, chilled, from a shopping trip.

239. Making It Easy to Order. "Procrastination [putting things off] is the thief of time," runs the old saying—old because it has been recognized for centuries as a truth. A man, even when convinced, often gives up to more pressing affairs and puts aside your letter. Gradually he loses his interest, and your effort has failed. There's just one thing to do—make ordering so easy and so natural that he will act in the next minute.

If possible, it is wise to add a time element. Make it seem necessary to order quickly. "Only 300 sets left" is in keeping with the general idea, but overworked. A little thought will generally discover some time element that can be used. Some firms offer prizes to accompany the sale if the order is received by a certain date. Sometimes a time coupon is inclosed, good for credit before a given date. These devices originate in the knowledge that allowing a man to put a thing off is not good business.

Most men are busy—especially those who are worth while. Sometimes even a little task like writing a letter looms large before the man whose business is crowding him. You must do the ordering for him. *"Give him something to sign."* Many firms inclose order blanks which the purchaser may fill out and sign, or on which he may check what he wants. An addressed envelope helps. Within local distances the telephone may be suggested as an easy method of ordering, and many firms give the buyer authority to "wire collect."

One of the best incentives for quick action is promised service. Make your customer see you ready to deliver to him instantly something that you want him to have and that he

wants to have. Make him feel that you are working for his interest and that you are ready to do him a favor at the first opportunity.

It is never a wise plan to attempt to frighten or coerce a customer. A few years ago a large department store mailed thousands of numbered cards to prospective customers. Each number was said to correspond to a charge account in the customer's name, and the letter warned the receiver that he had better come in and be identified to prevent some one's learning his number and running a charge against him. That letter made enemies.

EXERCISE 216

Study the following letter. How many paragraphs are there? Why? What is the work of each paragraph?

BELL, BROWN & COMPANY
PROJECTION APPARATUS
AURORA, ILLINOIS

December 16, 1917

The Reverend M. A. Baldwin
Horton, Kansas

Dear Mr. Baldwin:

When one considers that three out of four automobile bandits terrorizing our cities are boys from sixteen to twenty-one, he gets a spasm of attention. "Why?" he asks himself. "Is it because the church and the school can't get hold of the boy?" Doubtless you have studied this matter closely, and we wish we might talk with you about it. It must be true, though, that good influences were lacking.

Since we must run competition with immoral or at best unmoral entertainment, we might better do it well. There is no reason why the church shouldn't have science on its side. Science can help wonderfully. The Edison laboratories have produced a new incandescent light brighter than the arc, which can be used in the stereopticon. This at last solves the problem of projection, for fire ordinance prohibitions, special wiring, and cracked slides belong to the past. There is no inferno of heat and smoke and no smudged hands and burnt fingers—just a clear bright light, silent as any ordinary electric bulb, and safe. The minister will especially appreciate the safety.

You will find this lantern invaluable in your work. It can be used in the Sunday-school room by unskilled operators and it is *safe*. It helps to keep the boy in Sunday-school—one of our big problems. It can be

carried about to the homes of your parishioners to add to the enjoyment of an evening. It is strong enough to illustrate your Sunday evening lecture. You can use it in club talks and be free to focus your entire attention upon what you have to say. Every pastor who has a desire to be a power beyond his pulpit should own one.

Why not arrange for a trial now? You can have a machine in Horton for next Sunday. In the course of a month you can give an entertainment and make the machine pay for itself in one night—the entire cost is only $28.75, and we will give you sixty days to pay for it. Perhaps you had better wire us (at our expense) if you want a machine for Sunday. Otherwise use the inclosed form and send direct to us and we will make prompt delivery—we await only your word.

Yours very truly,
Bell, Brown & Company,
By.....

EXERCISE 217

Begin letters to the following. Proceed only as far as the proposition (or description).

1. A man to whom you want to sell life insurance.
2. A widow whose husband has left her ten thousand dollars in life insurance. You have a 6% farm mortgage offer. Emphasize safety. (There are hundreds of men who induce women to buy bad stocks. It is said that on an average widows lose their life insurance money within four years.)
3. You hope to sell a man advertising space in the Saturday Evening Post.
4. You are soliciting funds for an orphan asylum.
5. You have an inquiry about your excellent burglar alarm system.

EXERCISE 218

Explain exactly how one of the following articles saves labor or improves on older forms of a similar thing. Concentrate on one quality; for instance, on the *durability* of cypress.

1. Lewis sectional book cases.
2. The Johnson hand fire extinguisher.
3. The Thomas acetylene unit light system for the home.
4. "Cypress—the wood eternal."
5. Indian automatic revolvers.
6. Jones's metal lath.
7. Bauman's prepared soup.
8. The King safety razor.

EXERCISE 219

Make a special application of one of the articles mentioned in Exercise 218 to the needs of one of the following persons:

1. A farmer living in Kentucky.
2. A doctor in a small country town in Montana.
3. A banker in Boston.
4. A civil engineer.
5. A housewife.
6. A lawyer.
7. A building contractor in Chicago.
8. A commercial salesman.
9. A policeman.
10. A man who writes "i seen."
11. A ranchman in Wyoming.

EXERCISE 220

Write a "clincher" or "action paragraph" suited to the person addressed in Exercise 219.

EXERCISE 221

Make the closing proposition for any combination of article and person in Exercises 218 and 219. Remember that you must make him buy. Get him to do something.

EXERCISE 222

Write the complete selling letter prepared for in the preceding exercises, attempting to make an easy and natural transition from one division to the other. See that the margins, spacing, details of necessary form, etc., are up to standard.

EXERCISE 223

Write a letter to a druggist, trying to induce him to buy a.....automobile.

240. The Form Letter. A number of letters exactly alike, sent to different people, constitute the form letter type. The form letter cannot be so personal as the individual letter. It is therefore more difficult to make effective. Instead of the personal touch, the writer must make good use of a thorough knowledge of the life of the class he is trying to reach. The

"attention compeller" must be stronger than that of the personal letter. It may be perhaps a little less dignified, since its results depend on its effect on the "average man."

A form letter, to be worth anything, must be printed well with reference to the parts to be filled in by typewriter. A type of exactly the same kind and a ribbon which dries the same shade as the printed matter, are the first requirements. These requirements are not easily secured, although modern printing establishments can take care of a mailing list artfully. Some form letters have blanks in the body of the letter for the filling in of state, county, or other local condition.

Form letters should always go sealed. The extra postage is well spent, for the open envelope is a blatant announcement of the advertisement.

241. The Circular Letter. The circular letter is like the form letter except that there is no attempt to make it seem personal. The salutation is *Dear Sir* or *Dear Mr. Groceryman* or the like. There would be little advantage in sending it in a sealed envelope.

Sometimes it is well to announce that the letter is a form or a circular letter. Most people will read the proposition following a beginning like this:

Dear Sir:

This is a "form letter," yes, but just the same it contains two mighty human questions.

People generally prefer to be addressed in a letter much as they would be addressed in forceful, but at the same time courteous, talk. Therefore the ordinary colloquial contractions, and even slang words that express the meaning more naturally and more directly than their "literary" substitutes, may sometimes be more desirable. However, don't overdo the slang; you had better use too little than too much.

242. The Follow-up Letter. The business man who advertises by means of letters knows the value of repetition. Some advertisements, for instance of the trade-mark variety, depend entirely upon the power of persistent suggestion.

A great mail-order house in a large western city is able to produce much business by the following type of letter based upon its filing records:

Sept. 1, 1916

Mr. Henry M. Hood
Dana, Illinois
Dear Mr. Hood:

It seems hardly two years since we heard from you, yet our books show that your last order was shipped August 24, 1914. We are wondering why we haven't had more of your business.

It occurs to us that perhaps we have made some mistake in your order. Perhaps the goods did not give satisfaction. We want to know about all such cases in order to cast out any articles that do not please our customers. We want our customers to stand by us, and certainly we are doing everything we know about to aid them.

Will it be asking too much of you to write us a letter, using the inclosed stamped envelope addressed to me personally, as I want to know all about your case? Write to me tonight.

Yours very truly,
Mead & Company,
By.....
Superintendent of Correspondence

This is only a form letter. The letter is printed, not typewritten, by one of the new processes. Printing can now be made to resemble typewriting so closely that only the expert can identify it. Blanks are left for the dates, and heading and dates are cleverly and quickly filled in. Each letter is signed by pen and has, for nine out of ten men, the force of a personal letter.

Many good business houses follow up any inquiries from which orders do not result. Sometimes two or three letters are sent at intervals of about ten days; but it is probably of doubtful value to send more than one such letter, for the receiver will feel that he has brought upon himself a correspondence attack and will resent too many letters. A kindly question, with a statement that perhaps the house misunderstood what the writer wanted, is good business. There is no objection to following this with good sales talk. A form letter can be used.

243. The Follow-up Campaign. Any campaign, to succeed, must be organized. A successful football team is more than half organization. The army with the most carefully worked-out system of supply, care of wounded, sanitation, etc., makes much the better showing. A business allowed to run without the guiding power of a controlling mind is fortunate if it escapes wreck.

An assault upon a man's inclination to keep his money in his pocket is like any other attack. The mere power of reiteration is not enough—the assault must be made from other angles in the form of new argument at unexpected places. The wise business general will therefore not use all his ammunition in the first attack. Each attempt, however, must be complete in itself.

Suppose the purpose of a series of three follow-up letters is to sell a medicine chest containing preventive drugs for use in the family. The "talking points" are as follows:

1. Accidents come unexpectedly—be prepared with bandages and antiseptic chemicals. Often an accident is due to a child's spilling an acid or eating a dangerous drug. Prevent this by having the cabinet locked.

2. Infection must be treated in its early stages. What seems but a scratch may develop blood poisoning. Colds and sore throat develop pneumonia and diphtheria. Prevention is generally easy in the early stages—use the Complete First Aid Equipment.

3. It is a great advantage to be able to diagnose diseases of children—accompanying indexed book explains symptoms of scarlet fever, measles, chicken pox, diphtheria, with instructions for care, etc. Not intended to take the place of the doctor, but to make doctors' calls fewer and insure intelligent care of contagious diseases.

Three complete letters should be written and printed ready for the address. The first failing, the second is sent about two weeks later. Each letter must follow the natural steps described in Sections 231-235, namely:

1. Getting attention.
2. Explaining the proposition.
3. Adapting the case to the reader's needs.
4. "Closing the deal."

244. Getting Attention in Second and Third Letters. In the second letter blanks may be left for dates. The following forms might be used effectively:

Dear Sir:

We have not heard from the letter we wrote you December 10. You probably have not got around to it yet. We who hear of so many accidents know the danger of delay, and we don't want misfortune to catch you unprepared.

Or:

Since writing you December 10 about our Complete First Aid Equipment, we have cut more than a dozen clippings from the papers recording fatal accidents through misuse of drugs.

The third letter also may begin in some such manner. It is unwise to take the attitude of injury because your reader has not replied to your letters. He owes you nothing.

Follow-up letters must be written for classes of people. There are two main divisions: (a) People who receive many letters. Form letters to this class must be brief, pointed, and of some dignity. (b) People who receive few letters. Letters in this case may be made longer and more confidential.

EXERCISE 224

Plan and write a series of three letters to business and professional men intended to sell the medicine cabinet discussed in Section 243.

EXERCISE 225

Plan and write a circular letter intended to induce grocery men to sell apples from the James River Apple Growers' Association.

245. The Collection Letter. Collection has become a separate business. The rates of collection companies are rather high, however, and it is better if possible to collect one's debts without their aid. On the other hand, if a firm does not have a collection department an unpleasant correspondence is costly in time and spirit. One of the best ways to be success-

ful in the collection business is to prevent the necessity of much collecting.

The collection letter differs from other business letters in that it often may with advantage be impersonal. What has been said in previous pages about getting in close touch with your correspondent may not well apply to the first letter or two asking for money. It is better to make the letter seem to be the routine thing rather than a direct personal request. If, however, nothing results from the distant formal notice, it is best to seek to awaken the debtor's sense of duty by personal letters. It is wise to point out to the debtor that you are seeking to free him from an unpleasant situation. Show him how much happier he will be when the matter is settled. In other words, sell him peace of mind. If this fails, there is nothing left to do but threaten, first to draw upon him through a bank and, if the draft be not honored, to place the account in the hands of a lawyer.

The following is a good form of monthly statement:

HART, MAYER & COMPANY
MADISON AND CLARK STREETS
CHICAGO

July 1, 1917

The Markel Tailoring Co.
341 W. 63 St.
Chicago

June Acct.	29	00

Advertising material may be inclosed with such a statement.

Most firms send a second plain statement or even a third. Finally it becomes necessary to write a letter.

The business man is now confronted with two possible modes of procedure. He may think his customer is only temporarily delinquent and he may therefore value his business. In that case his letter should inclose advertising and sales talk.

If the business and previous experience promise little, the letter may be firmer.

The following is a letter to a man whose business is valued:

HART, MAYER & COMPANY
MADISON AND CLARK STREETS
CHICAGO

Aug. 20, 1917

The Markel Tailoring Co.
341 W. 63 Street
Chicago

Gentlemen:

You have doubtless overlooked your small account of $29.00 due us July 1. We are writing now to recall the matter to your mind. May we have a remittance at least by September 1?

Did you get our announcement of the purchase of the Watson bankrupt stock? Now is your chance to share with us in the best bargain we've made for many moons.

We hope to see you at our display next week.

Yours very truly,
Hart, Mayer & Company,
By.....

If the customer's business is not valued, the following letter might be written. Circumstances must rule. It is often possible for the creditor to write a personal letter with good results. But the writer should always maintain his dignity. Letters of the "We need the money" type do the writer harm, for in writing them the creditor surrenders his unassailable dignity almost in the way he loses caste by replying to a "mean" letter with angry words. Justice, not pity, should be the basis of demand.

Gentlemen:

You have ignored our requests for payment of your June account amounting to $29.00. We must ask you to give this your immediate attention, as the time you have taken is longer than we care to extend our terms.

May we hear from you by return mail? Otherwise we shall draw upon you through the First National Bank of Chicago.

Yours truly,

Previous requests having been ignored, a final letter as follows may be written:

Gentlemen:

You have failed to meet our request for payment of your June indebtedness. The First National Bank of Chicago reports that you have refused to honor our draft of August 25. We are accordingly placing the account in the hands of the Thomas Collection Agency of Chicago.

Yours truly,

Conditions will differ and no series of collection letters should be considered as models. The steps, however, are generally as follows:

1. Send statements promptly—perhaps as many as four. Inclose advertising material.

2. Write a letter assuming that your customer has forgotten the account or that your statements have not reached him. Inclose advertising or sales talk.

3. Write a courteous but firm request for the money. Threaten to collect through a bank. Inclose no advertising matter.

4. Inform the customer that you have turned the account over to a collection agency. In general, always be calm and courteous.

EXERCISE 226

Write a series of three letters to Davis and Dulton, 146 Greenland Ave., Columbus, Ohio. You have previously sent them three statements requesting payment of $185 which they have now owed you four months.

246. The Telegram. Briefest and costliest of all forms of communication is the telegram. For an ordinary message that is supposed to go through as quickly as possible, there is a standard minimum rate for ten words (or less), varying according to the distance or difficulty of communication, and a fixed charge for each word above ten. Besides actual words, detached figures, letters, and punctuation marks in the body of the telegram are counted, together with any such following the signature; but no charge is made for the address and the

signature. Longer messages that do not require immediate transmission may be sent at lower than ordinary commercial rates as "night letters" or "day letters." Newspapers and other large users of telegraphic service are given special rates.

Most people try to keep their telegrams within the ten words of the minimum rate, with the result that no little skill in condensation is often required. The problem that confronts you in writing a telegram is to say exactly what you most need to say, in such a way that it cannot be misunderstood, yet in the most compact form. Fragmentary sentences, consisting mainly of nouns or pronouns and verbs, are the rule in telegrams.

EXAMPLE: Lost pocketbook. Wire hundred Brent House Portland.

Suppose you want to reduce the following letter to a telegram:

Messrs. Jones and Warner
125 N. Dearborn St.
Chicago

Gentlemen:

I closed the Miller deal yesterday, and he and I will be in Chicago for further instructions Tuesday morning. We shall probably reach your office about ten o'clock. Have Mr. Mason there if possible.

Yours truly,

Lawrence Henning

A telegram of ten words may read thus:

Jones and Warner
125 N. Dearborn St.
Chicago
Closed Miller meet us with Mason your office ten Tuesday.
Henning

247. The Special Code. Some large business concerns work out a system of words to take the place of phrases, clauses, and even sentences for use among their various branches. Any firm can devise such a code without much difficulty. One hundred actual letters ought to furnish a pretty good list of phrases which are sufficiently common to warrant the assignment of a small word to each (a code word

is counted as two if it exceeds five letters). The great telegraph companies have a complete private code for the use of their patrons. A long telegram can, by the use of a good code, be reduced to a few disconnected words.

EXERCISE 227

1. Write a telegram of not more than ten words (not including address), expressing the sense of the following letter:

Mr. A. K. Lemont
Hope, Arkansas
Dear Mr. Lemont:

Will you come to Chicago by Tuesday if possible? Mr. Jones leaves us, taking charge of the Cleveland office. We want you to remain in Chicago permanently.

Yours truly,
Bell Coil Co.
A. M. Roberts, Mgr.

2. Reduce the following letter to a telegram of not more then ten words:

Dear McMillan:

We cannot find a copy of the Warner contract. Do you know where it is? Perhaps you have it with you. Will you wire us immediately?

Yours truly,
A. W. Lawrence

3. Write a telegram in answer to Mr. Lawrence's inquiry. Tell him that attorney N. M. Wallen took the contract to improve the wording if possible. You are McMillan.

QUESTIONS ON CHAPTER XXII

1. What is most commendable in the Lincoln letter on page 296? On page 297?
2. Discuss the appearance of a letter of application. What is the logical order of qualifications to be mentioned in such a letter?
3. How should an applicant act when applying for a position? Should he stare about the room? Why?
4. How can an applicant best avoid appearing ill at ease?
5. How should an applicant dress?
6. What qualities are most important in the buying letter?

7. What is the best form for the buying letter?
8. What points are to be remembered in acknowledging an order?
9. What are the best ways of transmitting money?
10. What two methods are common in replying to the "mean" letter?
11. What are the natural divisions of the sales letter?
12. What should be the relation of the first sentence to the rest of the letter?
13. Why is it generally unwise to begin a letter with a question?
14. What is the advantage of making a good first impression?
15. What are the qualities of a good description?
16. What is meant by putting *you* into a letter?
17. Why is "closing the deal" so very important a part of the letter?
18. What is the difference between the form letter and the circular letter?
19. Should follow-up letters be planned in a series? Why?
20. What is a telegraphic code?

CHAPTER XXIII

ADVERTISING

248. The Growth of Advertising. *Advertising is writing a letter to everybody.* After all everybody doesn't differ much from anybody. In fact, everybody is more definite. We know more about the way people in general will act than we do about the course an individual will take. To that extent advertisement writing is easier than individual letter writing. In spite of this, experts tell us that almost half of the advertising now done is a waste of money. This waste is very great, for the estimate of the cost of advertising in the United States for one year is above a half billion dollars.

Advertising is a young business. For this reason only a few advertisers know very much about the laws of appeal to the masses. In the period preceding the Civil War there was a feeling on the part of many merchants that advertising was an unfair way of treating a competitor. Nevertheless some competitors advertised, with the result that others had to do the same thing.

At first advertising was more or less disreputable. There were impossible promises to lure the greedy, half truths or even lies to attract the credulous, and a general tendency to employ noise, much as does the "barker" at a street fair. Barnum is said to have advertised a "horse with its head where its tail ought to be" and collected a dime for the privilege of seeing a horse turned around in his stall. Ignorant people who, in the hope of seeing something for nothing, followed the sign, "This way to the Exit. Free," found themselves outside the tent and had to pay another entrance fee. Fortunately advertising has now pretty generally developed beyond dishonesty and trickery.

The first good ten-cent magazine appeared in 1893. It was followed by hundreds of others of the wholesome type. People

began to read extensively, and with a great magazine circulation advertising took on its present gigantic proportions.

There is a feeling among some thinking people that advertising is a waste of money—"a tax on production." Doubtless it is a tax—certainly the public has to pay. But these critics often fail to realize the tremendous educational value of advertising. It is said that a friend sent Mr. Kipling in India a bundle of magazines with the advertising pages torn off. Mr. Kipling is said to have replied, "The next time you send magazines please send the advertising pages too; I can write stories myself."

In the current number of a monthly magazine information of the following kinds is found in the advertising:

Comparison of the spinning wheel and the automobile—history of each.
Explanation of indirect lighting (office and home).
Pictures showing a building saved by asbestos shingles.
Diagrams and pictures illustrating concrete road building.
A picture of a reception hall artistically furnished. One can learn much from even a small picture.
Brief explanation of color photography.
Interesting oriental rug designs.
What may be seen about a hotel near Fortress Monroe.
Explanation of how to get money while abroad.
Characteristics of cypress wood.
An attractive home costing little.
How to cauterize a wound.
A new type of electric light.
Extent of the Bell telephone system.
Liszt—his life. Phonograph records of his work.
Many interesting and instructive pictures.

All of this information is valuable—more so than much that is obtained in the schools, because it is "up to the minute." Advertising is the great national university which instructs and unitizes people from Maine to California.

Advertising instructs in a more vital way. Often a man finds through an advertisement just what he needs to complete his comfort—something for which he would gladly have paid

ten times its value. Almost anyone, by thinking a minute, can recall advertisements which he remembers with considerable gratefulness. On the other hand, there is still some evil advertising. Some discussion of this phase of the subject will follow (Sections 258 and 259).

EXERCISE 228

Bring to class and read three current advertisements from which you have gained real information. Find one advertisement which you think has had the effect of improving your taste for the artistic.

249. Types of Advertisements. There are two general types of advertisements—

(a) The suggestive display.

(b) The explanatory or "reason why" copy.

While we may find distinct examples of these types, most advertisements make use of characteristics of both.

The suggestive display advertisement consists of an "attention compeller" only. Attention is often secured by a picture and the name of the product or some phrase associated with it. A certain biscuit company advertises by a picture of three or four schoolbooks and a carton of biscuits strapped together, bearing the name of the product only. A breakfast food company displays a picture of a smiling negro chef always in some relation to the food, the name of the product being practically the only wording employed.

The second or "reason why" type will be considered in this book at some length, because it involves the writing of convincing English. It seeks to create a sale for a product through arousing a desire by means of explanation and adaptation to the needs of the reader.

250. General Observations on Writing Advertisements. This chapter can concern itself only with writing the advertisement, leaving questions of media (magazines, newspapers, etc.), testing of results, etc., to more extended studies. There are several general observations which affect the making of "copy."

(a) The advertiser must not talk to himself—he must remember that the people's, not his, interests are uppermost.

(b) He must remember that the people are not highly educated, that they know few big words, or technical words of his business.

(c) He should know that in their reading people are seeking, primarily, entertainment.

(d) He must not forget that people are, as a mass, pitiless in criticism of what they read, and that only studied appeal will reach them.

(e) He must, in general, picture or describe only pleasant things. Most readers of magazines are trying to forget the troubles of the day, and they will turn away from a life insurance advertisement picturing a hearse, with a shudder which does little good to the advertiser. It would, however, be good advertising to picture the wife and children in comfort due to an insurance policy.

(f) Advertisers must not forget the women. In general they do more than half of the buying, and since they are occupied usually with home-making, the task of adapting advertisements to them is not difficult.

(g) The writer must beware of accidental bad impressions. A lunch room advertises, "Ernie's—always crowded." This catch phrase is intended to give an impression of popularity, but really gives an unpleasant sense of lack of privacy.

(h) Advertisements should not be in fine print. Eyesight generally begins to fail about the time a man reaches his greatest buying power. You must not allow the reader to quit reading because it is difficult to continue.

251. Construction of an Advertisement. The general laws of advertisement writing are very similar to those governing the selling letter; many things said in Sections 232-239 may be reviewed to advantage here. The chief steps in making a good advertisement are:

1. Catching the reader's attention and interesting him till you can get in your talk.

2. Explaining the proposition or article.
3. Making it easy to order.

In general the advertisement is more condensed than the letter. Advertising is expensive and, besides, a reader will go more deeply into a letter than into an advertisement, because the letter is addressed to him personally. Often one or more of the steps is omitted in an advertisement. The question the writer must face is, "How would my average reader be impressed by this kind of advertisement?"

252. Methods of Catching Attention. By far the most effective type of advertisement employs a picture or pictures. Sometimes, as has been noted (Section 249), the picture alone constitutes the advertisement, but more often it is accompanied by explanatory matter. Sometimes the picture has little or no relation to the subject, although in general this is bad advertising. It is but another form of trick which the American reader has, from the past, learned to beware of. A current advertisement for breakfast food is headed "Tire troubles," and pictures a man and woman bending over a punctured tire. The automobile enthusiast who begins reading is disgusted because he finds himself tricked. The housewife doesn't bother about automobile tires, hence fails to see the breakfast food advertisement.

Another advertisement shouts above a picture of "Uncle Sam," "UNCLE SAM INSISTS. Install ventilation when you build." Now there is no United States law on ventilation and there probably never will be one. That field belongs to the state. There is here the mischievous principle of untruth. "If the heading is false," thinks the reader, "how can I trust any of the rest?"

253. The Use of Personal Appeal. Often the advertiser wishes to appeal to a certain class of people. He must understand their lives and their ambitions; he can then get their attention by playing upon their hopes and desires. Directed to a class, personal appeal is one of the most effective openings employed in advertisements.

Correspondence schools make a specialty of appealing to men who are anxious to get above their present positions—ambitious young men generally. One such school uses the following (usually associated with a picture):

Don't Envy Successful Men; Be One.

Another school asks:

Are You Boss or Bossed?

One savings bank, in an appeal to thinking men to lay something by, begins:

Saving Is a Discipline. It Is More Than That—
It Is the Greatest Reward of Discipline.

Another savings bank asks on a street-car placard:

As Your Income Increases, Which Grows with It—Your Saving or Your Spending?

254. The Appeal by Interesting Statement. Another type of advertisement bears an astonishing fact or a curt philosophical statement in the headline. When well done this makes a powerful appeal. This form of call is vastly superior to the "Ours is the best" type.

Compare the force of these two extracts from advertisements in current magazines. Which is better?

The Jenkins tires are best,—made of fresh rubber—used on the best grade machines.

40 Million Miles a Day! 1600 times around the world daily! What's the answer? *Service.*

It is not, however, necessary that the advertisement contain startling information. The following is interesting:

Safe for everybody but the burglar. Once in every man's life there comes a time when he needs a pistol.

A filing cabinet company advertises:

FILING THAT PUTS SPEED INTO FINDING.
Filing Labor Costs Ten to Twenty Times As Much As Filing Equipment.

Don't forget your product. No "attention compeller" should proceed far without definite mention of the product. The greatest value of advertising consists in making the name of your product a kind of "household word."

EXERCISE 229

Begin an advertisement to one of the classes in Column B. Make choice of any business from Column A.

A	B
Breakfast food manufacturer	Society woman
Automobile manufacturer	School teacher
Photographic equipment jobber	Chauffeur
Real estate salesman	Grocery clerk
Correspondence school	Student
Watch and clock manufacturer	Music teacher
Diamond merchant	Housekeeper
Publishing company	Reporter
Perfume makers	Lawyer

255. The Transition from Heading to Product. The advertiser must not let his "prospect" lose interest after reading the heading or looking at the picture. Some device must be employed—information given, perhaps, or passing interest aroused to lead the reader on. A story is sometimes effectively used in this place. The following is from the advertisement of an insurance company (below an interesting old woodcut of a spinning wheel):

Side by side with the first advertisement of the ..... Fire Insurance Company, printed in the Hartford Courant in 1810, Donald McAulay, Turner, announced that he "made and repaired all kinds of spinning wheels."

Old Donald would look in vain through the pages of this magazine for advertisements of spinning wheels, and we can imagine his amazement at phonograph, telephone, or motor car. But one familiar friend he would find—the announcement of the ....., as ready today to give protection from all the risks of a motor car as it was to insure a spinning wheel in 1810.

An advertisement in a current magazine begins:

"THINK BEYOND YOUR JOB"

"There is not a man in power at the Bethlehem Steel Works today," says Charles M. Schwab, in the American Magazine, "who did not begin at the bottom and work his way up. These leaders rose from the ranks. They won out by using their normal brains to *think beyond* their manifest daily duty.

"Eight years ago ..... was switching engines. His ability to *out-think* his job, coupled with his sterling integrity, lifted him to the presidency of our corporation. Last year he earned more than a million dollars."

256. Description and Application. Instead of the commonplace in description, which merely enumerates the good qualities of an article, an automobile firm advertises beneath an attractive picture:

When snow is flying and all outdoors is wrapped in bleak January's somber mantle, your ..... coupé—warm and cozy—takes you to the theater, the dinner party, or the evening reception in the same comfort you have just left in your living room. Snug in this fine new enclosed car—richly upholstered and beautifully finished—you are independent of weather, of street conditions, of chauffeur or escort. By day or night, alone or accompanied, you go and come safely, surely, silently.

This description carries conviction. It creates a desire. It speaks of elegance, warmth, and silence, not directly, but as the setting of a cozy picture.

One can almost feel the balmy freshness of a good shampoo after reading the following. Instead of a flat statement that ..... soap is good for the hair and scalp and is cleansing, we are given a description of luxurious feeling.

..... Soap is good for the scalp because it cleans, soothes, heals—and healthy scalps encourage healthy, lustrous hair. The mere operation of applying its fragrant, pine-laden lather to one's hair is beneficial. The pressing, the kneading, and all the other processes that constitute what is known as shampooing—all help. And when the lather is rinsed out and the hair is once more dry, there remains a feeling, not only of absolute cleanliness, but of delightful exhilaration.

257. Making It Easy to Order. Orders are the life-blood of a business. There is nothing but loss in catching a reader's attention, convincing him of the desirability of an article, and failing to get his order. Ordering must be made easy. Most advertisers use a coupon or form which needs only the filling in of a name and address. The following from Starch's *Advertising* explains one such plan:

The Pedlar People, Ltd., of Oshawa, Ontario, manufacturers of architectural sheet-metal building material, are using a novel coupon in their farm-paper advertising, which they claim has practically doubled the inquiries. Briefly, the coupon includes a diagram of the two types of barns common in Canada, with dimension lines, so that the farmer can fill in the dimensions and get an estimate from the manufacturer as to the cost of sheathing his barn with steel shingles.

In explaining the benefits of the coupon, A. T. Enlow, advertising manager of the concern, says: "Our long experience with the farmer has convinced us that he will read anything half-way interesting, but he will not go to a great deal of trouble writing letters. No doubt this is largely due to the fact that his stationery is of an uncertain quality, the ink dried up, and the pen rusted. We figure that by making it easy for him to write in and find out what it would cost to steel shingle his barn, we would save him a lot of figuring and at the same time the association of ideas would bring results. As a result we find we are getting more than twice the number of inquiries from the same space as we did before we adopted this diagram idea."

A canvass of twenty-five advertisements in a modern magazine gives the following methods of inducing a prospective customer to act:

Twelve use coupons written in letter form requiring only the name and address of the customer.
Five offer a catalog, booklet, or calendar.
Four instruct the buyer to "ask your dealer."
Three urge a sample order.
One offers to send a sample free.

258. Type of Advertisements. It would be impossible to catalog all the various forms and devices employed to sell goods.

There are, however, several kinds so often met that it seems profitable to mention them.

A. *The Prestige Advertisement.* This form has little value except to great corporations or old businesses. It consists of a display of little more than the name or trade-mark of the advertiser and its effectiveness depends entirely upon the general knowledge of the public. Tiffany and Company of New York generally run only the firm name and "Silverware."

In small advertisements we frequently meet the "card" type; e. g., "J. J. Weber, Coal and Wood." While this type of small advertisement serves its purpose fairly well, it is probably true that a little thought would enable the writer to do much better. At best the announcement is only a passive kind of reminder. One enterprising coal man advertises, "We'll make it hot for you, and we'll deliver it to you, too—the best coal we can buy in all Pennsylvania." While this has in it a bit of a trick, the effect is not bad because the reader knows when he begins that it will "turn into" something.

Some trade-marks have become so well known that they are rated as worth many thousands of dollars to the business. Among them are "His Master's Voice," the blue bell of the Bell Telephone Company, the signature of Thomas A. Edison, the Gold Dust Twins, and Uneeda Biscuit. The owners of these well known designs can advertise effectively by the mere display of the trade-mark. But one has only to look through any magazine to find dozens of trade-marks he doesn't remember having seen before and would not recognize if he saw again, thus showing the futility of any but the great corporations' using this method of advertising.

B. *The Jingle Type.* The Spotless Town advertisements illustrate this sort. The advertiser seeks to associate some nursery rhyme or light verse with his product. The type is not practical for the small advertiser because its value depends on continued and widespread publicity.

C. *The Trick Advertisement.* Advertisements are fast becoming honest—they tell the truth about the goods. The

old dishonest forms of the following kind, once common, have gone forever:

THE PRESIDENT OF THE UNITED STATES
in a speech once said that many people are literally
ASSASSINATED
by failure to care for their health. Use - - - - - Pills. - - - - - etc., etc.

Such tricks to secure attention are practically sure to react against the advertiser.

D. *The Humorous Trick Advertisement.* There is a type of trick advertisement which is fairly effective because it is recognized at a glance as a trick. The chief fault is lack of dignity. "Does your top leak?" heads an effective advertisement of an automobile top dressing. "Did you ever have a fit?" attracts a good deal of attention to a tailor's window. The good-natured trick is accepted good-naturedly, but the studied attempt to lead a reader into an advertisement by interest other than that which rightfully belongs to the subject is recognized as a form of dishonesty.

259. The Overdrawn Advertisement. Although there are people in the world who will believe anything in print, most people are suspicious of too great promises or other over-statement. Next to the trick advertisement, the over-stated advertisement is poorest. Over-statement may take the form of too great promises; e. g., "Why be content with 6% when you can make 30%," or "It will be the happiest day of your life when you put on Tearproof Hose." Sometimes it is found in extravagant description as in the advertisement of oleomargarine, "sweet as a lily and pure as the rain-washed buttercup." The hopes of thousands of sufferers are raised temporarily by statements like the following: "We positively guarantee to cure consumption." Any advertising value which such a statement has is due to the fact that it holds out a straw to the grasp of a sinking man. Advertisements in earlier days too often made extravagant claims. At one time fully half of them were dishonest.

Fortunately we are coming into a saner phase. Most magazines and newspapers now refuse to publish advertisements which they know to be false. Recently one of the largest weeklies in America refused a full-page advertisement from an automobile company on the ground that the advertisement asserted impossible conditions. The automobile company insisted that the magazine investigate. Accordingly a jury of engineers was sent to the factory. They reported the assertions to be justified, and the advertisement was accepted.

EXERCISE 230

Bring to class one example of each of the following advertising types:

1. A description that creates a desire.
2. An advertisement depicting misfortune or suffering.
3. An advertisement with the story type of beginning.
4. An advertisement addressed to ambitious men.
5. An advertisement intended for well-to-do men.

EXERCISE 231

Bring to class examples of the following types of advertisement:

1. The trick advertisement—bad type.
2. The good-natured trick.
3. The astounding fact advertisement.
4. A probably dishonest advertisement.
5. The jingle type.
6. Any advertisement you consider unusually good.

EXERCISE 232

Cut from some newspaper or magazine any picture which will illustrate an advertisement you have in mind. Paste it upon a sheet of paper and write the advertisement. Exchange with other members of the class and vote by ballot for the best. Discuss with the teacher the three receiving the most votes.

APPENDIX A

GLOSSARY OF GRAMMATICAL TERMS

Absolute Nominative. The nominative case of a noun or pronoun, used with a participle in an independent phrase.

EXAMPLE: The *wind* dying down, we started.

Abstract Noun. The name of a quality or characteristic; or any noun that is not the name of some *concrete* person or thing.

EXAMPLES: goodness, evil, anger, beauty.

Accusative Case. See **Case.**

Accusative-Dative Case. See **Case.**

Active Voice. The forms of a verb representing the subject as the doer of an action.

EXAMPLE: The fire *burns* the forest.

Address, Nominative of. A noun or pronoun representing a person or thing directly addressed. See **Case.**

EXAMPLE: *John,* come here.

Adjective. A word used to modify the meaning of a noun or a pronoun.

Adjective Clause. A clause used to modify a noun or a pronoun.

EXAMPLE: The man *whom you saw* is my brother.

Adjective Phrase. A phrase used to modify a noun or a pronoun.

EXAMPLE: The man *with the brown hat* is my brother.

Adjunct Accusative. An additional object used with a direct object after verbs of *calling, choosing, making, naming,* and some other verbs of similar meaning. An adjective, as well as a substantive, may be in this construction (example 3).

EXAMPLES:
1. Ye call me *chief.*
2. We chose Mr. Wilson *President.*
3. The boys painted the fence *brown.*

This construction is also sometimes called the *objective complement.*

Adverb. A word that modifies a verb, an adjective, or another adverb. Adverbs may represent *degree, manner, place, time;* they may *affirm* or *deny* or indicate *uncertainty.* See **Expletives, Interrogative Adverb, Numerals, Relative Adverb.**

Adverbial Accusative (Objective). A noun used adverbially, without a preposition.

EXAMPLE: He walked a *mile.*

Adverbial Clause. A clause used as an adverb.

EXAMPLE: I came *as soon as I could.*

Adverbial Phrase. A phrase used as an adverb.

EXAMPLE: I came *in five minutes.*

Agreement. The correspondence that should exist in such matters as number, gender, etc., between verbs and their subjects, pronouns and their antecedents, etc. See Sections 52-54, 58-60.

Antecedent. The word or words to which a pronoun (or pronominal adjective) refers.

EXAMPLE: *John* quit because he was cold.

Apostrophe. A comma-like mark used above the line to indicate (a) possession, (b) omission.

EXAMPLES: (a) John's, (b) isn't.

Appositive. A substantive placed beside another substantive for the purpose of explaining it, and denoting the same person, place, or thing.

EXAMPLE: Franklin, the *philosopher,* was born in Boston.

Articles. The adjectives *the, a,* and *an. The* is called definite; *a* and *an* indefinite. *A* is used before words beginning with consonants; *an* before words beginning with vowels or vowel sounds.

Auxiliary Verb. A helping verb used with the main verb in forming a verb phrase.

The principal auxiliary verbs are:

be—used in making passive and progressive forms.
have—used in making the perfect tenses.
do (*did*)—used in the emphatic forms (see Section 30).
shall and *will*—used in future and future perfect tenses and to express determination or volition.
may, might—used to express permission or possibility.
can, could—used to express ability or power.
should—used in conclusions of conditions, and to express duty or obligation.
would—used in conclusions of conditions, and to express determination or customary action.
ought—used to express duty or obligation.
must—used to express necessity.
let—used in expressing a wish.

Case. The inflection of nouns and pronouns to indicate construction in the sentence. English nouns do not vary in case-*form* except to show possession (see Section 21). Most of the personal pronouns and the

pronoun *who*, however, in addition to possessive forms, have different forms for the *nominative* and for the *accusative-dative* (*objective*) case (see Section 61).

EXAMPLE: *He* hit *him* with *his* hand.

Case-*uses* are more important than case-*forms;* for both nouns and pronouns the principal case-*uses* are as follows:

Nominative: as subject, nominative of address, nominative of exclamation, absolute nominative, predicate nominative (predicate noun or pronoun).

Accusative: as direct object, secondary object, retained object, adjunct accusative, subject or predicate of infinitive, adverbial accusative, with a preposition.

Dative: as indirect object.

Genitive: of possession and of connection.

Clause. Any group of words having a subject and a predicate. If the clause "makes sense" standing alone, it is called *independent*, or a *principal* clause (example a). If it is incomplete except when taken with another clause, it is *dependent* or *subordinate* (example b).

EXAMPLES: (a) *The snow fell steadily* while we were there.
(b) The sight *which he saw* astonished him.

Collective Noun. A noun singular in form, which is the name of a group or collection of persons or things.

EXAMPLES: herd, crew.

Common Case. The common forms of a noun as distinguished from its possessive forms (singular and plural). The common case is used for all case-uses except the genitive.

Common Gender. See **Gender.**

Common Noun. Any noun that is not the individual name of some person, place, or thing.

Comparative Degree. The second of the three forms of an adjective or an adverb denoting degrees of quality or quantity.

EXAMPLES: long (positive degree)
longer (comparative degree)
longest (superlative degree)

Comparison. The changes in the form of an adjective or an adverb to denote degree. See **Comparative Degree.**

Complement. A word used to complete some construction in the predicate.

Object Complement. See **Object, Direct.**

Objective Complement. See **Adjunct Accusative.**

Subjunctive Complement. See **Predicate Nominative** and **Predicate Adjective.**

Complete Predicate. The whole predicate part of a sentence or a clause, comprising the predicate verb and all complements and modifiers in the predicate.

EXAMPLE: He *gave me a book with a torn cover.*

The predicate verb in this example is *gave*, only.

Complete Subject. The subject and all its modifiers; distinguished from the principal word of the subject, or the subject substantive.

EXAMPLE: *The tall boy in the back seat* is my brother.

The subject substantive in this example is *boy*, alone.

Complete Verb. An intransitive verb that does not require a predicate noun or pronoun, or a predicate adjective, to complete its meaning.

EXAMPLE: Birds *fly.*

Complex Sentence. A sentence containing a principal clause and one or more subordinate clauses.

EXAMPLE: The boy who has the highest mark may stand.

Complex-Compound Sentence. A compound sentence in which one or more of the parts contains one or more subordinate clauses.

EXAMPLE: The boy who has the highest mark may stand, and I will give him a prize.

Compound Adjective. An adjective made up of two or more words, with or without a hyphen.

EXAMPLES: *everyday* English, a *two-seated* vehicle.

Compound Noun. A noun made up of two or more words, with or without a hyphen.

EXAMPLES: iceberg, man-servant, son-in-law.

Compound Personal Pronoun. A personal pronoun combined with *self* or *selves;* see **Intensive Pronoun** and **Reflexive Pronoun.**

Compound Predicate. A predicate containing two or more verbs.

EXAMPLE: It *rained and hailed and lightened and thundered.*

Compound Preposition. A group of two or more words used together as a preposition.

EXAMPLES: according to, because of.

Compound Sentence. A sentence containing more than one independent or principal clause.

EXAMPLE: He returned to his boyhood home, but he was not happy.

Compound Subject. A subject containing two or more principal words, or subject substantives.

EXAMPLE: *John and Mary* were very happy.

Concession, Clause of. A clause admitting something that may be granted without interfering with a certain conclusion which is stated in the principal clause. *Though* is the most common concessive conjunction.

EXAMPLE: *Though he slay me,* yet will I trust him.

Conditional Clause. A subordinate clause stating a certain condition on which a conclusion, stated in the principal clause, is based. *If* is the typical conditional conjunction.

EXAMPLE: *If you can come,* I hope you will.

Conjugation. The display of the inflectional forms of a verb.

Conjunction. A word used to connect words or groups of words; distinguished from a preposition by the fact that a preposition forms a phrase with the words that go with it. Conjunctions are of two kinds: (a) coördinating, connecting elements of equal rank; (b) subordinating, connecting a subordinate clause with a principal clause.

EXAMPLES: (a) Work *and* wealth are not commensurate.
(b) We shall stay *unless* the river rises.

Conjunctive Adverb—See **Relative Adverb.**

Connection, Genitive of. A use of the genitive (possessive) form of a noun by which possession is not actually implied.

EXAMPLE: A *day's* work.

Construction. The grammatical function of a word or group of words in the sentence.

Coördinate. Words or groups of words that are equal in rank are called coördinate.

Coördinating Conjunction. See **Conjunction.**

Correlative Conjunctions. Conjunctions that are used in pairs.

EXAMPLES: either—or, neither—nor, both—and, not only—but also.

Dative. See **Case.**

Declarative Sentence. A sentence that asserts or declares.

EXAMPLE: Potatoes were costly that year.

Declension. The orderly arrangement of the inflectional forms of nouns and pronouns.

Definite Article. See **Article.**

Degree. See **Comparative Degree.**

Demonstrative Adjectives. See **Demonstrative Pronouns.**

Demonstrative Pronouns. *This, that, these,* and *those,* when used instead of nouns. When modifying a substantive, they are **Demonstrative Adjectives.**

EXAMPLES: *That* is the best one (pronoun).
That book is best (adjective).

Dependent Clause. See **Subordinate Clause.**

Descriptive Adjective. An adjective that tells the kind or condition of some person or thing. Any adjective that is not **Limiting** (q. v.).

Direct Object. See **Object.**

Direct Question. See **Indirect Question.**

Direct Quotation. See **Indirect Quotation.**

Double Narrative. Unnecessary repetition in telling what has happened. See Section 156.

Double Negative. The use of two negatives when one is sufficient.

EXAMPLE:	(*Wrong*)	(*Right*)
	I *haven't* had *no* dinner.	I haven't had any dinner.

Double Possessive. Use of *of* and the possessive sign in the same phrase.

EXAMPLE: A friend *of Brown's.*

Emphatic Verb Forms. Verb phrases formed by the auxiliary verb *do* (*did*) and a main verb, used in questions and negative statements as well as for emphasis.

EXAMPLES: I *did do* it.
I *did* not *do* it.
Did he *do* it?

Exclamation, Nominative of. The use of a noun or a pronoun independently in exclamation.

EXAMPLE: The *rascal!* I was afraid he could not be trusted.

Exclamatory Sentence. A sentence expressing strong feeling, and followed by an exclamation mark.

EXAMPLE: What a beautiful day it is!

Expletives. The words *there* and *it* when used to introduce the verb before the subject.

EXAMPLES: *There* were six of us.
It is true that he cannot go.

Feminine Gender. The form of a noun or pronoun denoting the female sex.

EXAMPLES: woman, lioness, heroine, sultana, she.

Finite Verb. Any verb form except the infinitive, the participle, and the gerund.

Future Perfect Tense. A verb form used to express the completion of an act in the future. See Section 26.

Future Tense. A verb form used to denote time to come.

Gender. The distinction between words to indicate sex, or lack of sex. There are three genders—masculine, feminine, and neuter. Words that may be either masculine or feminine are often said to be of *common gender*.

EXAMPLE: I did not know the *person* who came.

Genitive Case. The forms of a noun that show possession; also called **Possessive Case.** See **Case.**

Gerund. A verb form in *ing* when used partly as a verb and partly as a noun.

EXAMPLE: *Running* foot-races is good for *keeping* one's health.

Gerundive Phrase. A phrase consisting of a gerund and the words that go with it.

Grammar. A systematic description of the laws and usages of a language.

Idiom. "A mode of expression peculiar to a language; . . . . a phrase or form of words approved by the usage of a language." [Century Dictionary]

Imperative Mood. A verb form identical with the infinitive (without *to*) and used to express a direct command.

EXAMPLE: *Go!* you are not wanted here.

Imperative Sentence. A sentence containing an imperative verb.

EXAMPLE: Pass to the right.

Impersonal Subject. *It* used as a subject when there is no definite antecedent.

EXAMPLE: *It* rained nearly all day.

Indefinite Adjective. An adjective which may also be used as an indefinite pronoun.

EXAMPLE: *Any* true man will be welcome.

Indefinite Article. See **Article.**

Indefinite Pronoun. A pronoun that does not refer to any particular person, place, or thing. Such words as *any, each, either, other, some,* etc., when used in place of nouns, are indefinite pronouns.

EXAMPLES: *Any* who come will be welcome.
One must be careful of one's English.

Independent Clause. See **Clause.**

Independent Elements in a Sentence. Words or groups of words that do not grammatically belong to either the subject or the predicate. These include words of address, exclamatory nominatives, interjections, nominative absolutes, parenthetical expressions.

Indicative Mood. The verb forms employed in ordinary statements and in questions; the commonest forms of the verb.

Indirect Object. A noun or pronoun used without a preposition to name a person or thing to whom or for whom something is done. With active verbs, the indirect object usually immediately precedes the direct object.

EXAMPLES: The boy's father gave *him* a watch.
John bought his *sister* a present.

Indirect Question. Questions are direct or indirect. The former employs the exact words of the person asking it.

EXAMPLE: Where are you going?

The indirect question does not use the questioner's exact words, but puts the substance of the question in a subordinate clause.

EXAMPLE: He asked me *where I was going.*

Notice that the indirect question does not require a question mark.

Indirect Quotation. A report of a statement in words other than those of the speaker.

Direct Quotation: *"I will go,"* said Tom.
Indirect Quotation: Tom said *he would go.*

Note that an indirect quotation does not employ quotation marks.

Infinitive. The first or dictionary form of a verb. In a sentence it is usually preceded by *to*, which is then called the sign of the infinitive. The infinitive is most frequently used as a noun, sometimes as an adjective or an adverb.

EXAMPLES: *To travel* is *to learn* (noun).
He is a man *to be honored* (adjective).
That work is very hard *to do* (adverb).

The gerund (q. v.) is sometimes called the infinitive in *ing*.

Infinitive Clause. A group of words consisting of an infinitive with a subject, in the accusative (objective) case, and perhaps a predicate noun or pronoun or a direct object. See Section 64 (e).

Infinitive Phrase. A group of words containing an infinitive without a subject.

EXAMPLE: *To travel so far* was more than I could do.

Inflection. The variations in the form of a word according to its construction or meaning.

Intensive Pronoun. A compound personal pronoun used for emphasis.

EXAMPLE: I *myself* heard him.

Interjection. An exclamatory word without grammatical construction in the sentence and not of any other part of speech.

EXAMPLE: *Hurrah!* here comes the band.

Interrogative Adjective. An adjective used in asking a question.

EXAMPLE: *Which* girl do you mean?

Interrogative Adverb. An adverb used in asking a question.

EXAMPLE: *Why* do you ask me this?

Interrogative Pronoun. A pronoun used to ask a question. The interrogative pronouns are *who* (including *whose* and *whom*), *which*, and *what;* sometimes with the suffix *ever* added to the simple forms.

Interrogative Sentence. A sentence that asks a direct question.

Intransitive Verb. See **Transitive Verb.**

Inverted Order. The less common arrangement of a sentence, in which a part, or all, of the predicate precedes the subject; also called **transposed order.** Most direct questions and exclamations are in inverted order.

EXAMPLES: *Why did* he not come? (Two words of the predicate precede the subject.)
How cold it is today! (Two words of the predicate precede the subject.)

Irregular Verb. See **Regular Verb.**

Limiting Adjective. An adjective that points out or denotes number, as distinguished from a descriptive adjective. The demonstrative adjectives, indefinite adjectives, interrogative adjectives, numeral adjectives, pronominal adjectives, and the articles are limiting adjectives.

Linking Verb. An intransitive verb that connects the subject with a predicate noun or pronoun, or a predicate adjective.

EXAMPLE: The sky *looks* dark.

Masculine Gender. The form of a noun or a pronoun denoting the male sex.

EXAMPLES: man, lion, hero, sultan, he.

Modifier. A word or group of words which changes the meaning of another word or group of words by adding to or limiting the meaning.

Mood. Variations in the forms of a verb to indicate the manner of the assertion. Three moods are now recognized in English: indicative, subjunctive, imperative.

Natural Order. An arrangement of the sentence in which the subject precedes the predicate, as distinguished from inverted (or transposed) order.

Natural Superlative. An adjective or adverb which in its simple form (positive degree) denotes the superlative (highest degree).

EXAMPLE: omnipotent.

Negative, Double. See **Double Negative.**

Neuter Gender. The gender of an object without sex.

EXAMPLES: book, street, it.

Nominative Case. See **Case.**

Non-Restrictive Modifier. See **Restrictive Modifier.**

Noun. The name of a person, place, or thing. See **Abstract Noun, Collective Noun, Common Noun, Proper Noun.**

Noun Clause. A clause that has the function of a noun in the sentence.

EXAMPLE: I thought *that he was insane.*

Number. The inflection of nouns, pronouns, and verbs to indicate one or more than one.

Numerals. Words indicating number. They may be (a) nouns, (b) adjectives, (c) adverbs.

EXAMPLES: (a) Put *four* in the first column.
(b) *Four* singers make a quartet.
(c) I saw him *twice* in a week.

Object, Direct. The receiver of the action expressed by a transitive verb.

EXAMPLE: They struck the *bell.*

Object, Indirect. See **Indirect Object.**

Object, Secondary. See **Secondary Object.**

Objective, Adverbial. See **Adverbial Accusative (Objective).**

Objective Case. See **Case.**

Objective Complement. See **Adjunct Accusative.**

Participle. A form of the verb used partly like an adjective. The past participle is the third of the principal parts of a verb. The present participle ends in *ing.* The forms in *ing,* however, may be gerunds (q. v.).

EXAMPLES of participles: *Finding* him asleep, I left at once.
I saw him *fishing* for bass.

Participial Phrase. A phrase consisting of a participle and its complements or modifiers.

EXAMPLE: *Finding him asleep,* I left at once.

Parts of Speech. The classes of words as to use. They are eight in number: nouns, pronouns, verbs, adjectives, adverbs, prepositions, conjunctions, and interjections.

Passive Voice. See **Voice.**

Past Participle. The last of the principal parts of a verb; used in making the passive voice.

EXAMPLE: go—went—*gone.*

Past Perfect Tense. The tense of a verb that represents action completed in the past.

EXAMPLE: He *had gone* when I arrived.

Past Tense. A verb form used to indicate time past; the second of the principal parts.

EXAMPLE: He *went* yesterday.

Perfect Tenses. The verb phrases which show completion; they are indicated by various forms of the auxiliary verb *have.*

Person. Inflection of a substantive or a verb to indicate whether the speaker (first person), a person spoken to (second person), or a person or thing spoken of (third person) is meant.

Personal Pronouns. The common pronouns which represent first person, second person, and third person. See Sections 57-61.

Phrase. A group of related words without a subject and a predicate.

Pluperfect. Another name for the past perfect tense (q. v.).

Plural Number. See **Singular Number.**

Positive Degree. See **Comparative Degree.**

Possession, Genitive of. See **Case.**

Possessive Adjective. The possessive form of a pronoun when it is used adjectively.

EXAMPLES: *My* books are in *your* desk.
Her pencil fell to the floor.

Possessive Case. See **Genitive Case.**

Possessive Pronoun. The possessive form of a pronoun when it is used substantively.

EXAMPLES: *Mine* is the green book.
Yours is the red one.

Predicate. The asserting or questioning part of a sentence. It most often follows the naming part, or the subject. The basis of a predicate is a verb.

Predicate Adjective. An adjective in the predicate describing or limiting the subject.

EXAMPLE: Grapes are *purple.*

Predicate Nominative. A noun or pronoun in the predicate that means, or refers to, the same person or thing as the subject; also called **Predicate Noun** or **Predicate Pronoun.**

EXAMPLES: Washington was *President.*
Would that I had been *he.*

Predicate Verb. The verb, or asserting word, in a predicate.

Preposition. A word used to show the relation of a substantive that depends on it grammatically, with some other part of the sentence.

EXAMPLE: He came *from* the city.

Prepositional Phrase. A phrase introduced by a preposition.

EXAMPLE: He came *from the city.*

Present Participle. The *ing* form of the verb when used adjectively.

EXAMPLE: The *sleeping* man lay quiet.

Present Perfect Tense. The forms of the verb representing completion of action in present time.

EXAMPLE: I *have seen* many strange sights.

Present Tense. The forms of a verb that make assertions in regard to present time.

Principal Parts of a Verb. The three forms which furnish the basis for conjugation. They are the present indicative, the past indicative, and the past participle.

EXAMPLE: Present—*see*, Past—*saw*, Past Participle—*seen.*

Progressive Tenses. Tenses representing continued action, formed by the use of the auxiliary *be* and the present participle of the main verb.

EXAMPLE: I *am walking.*

Pronominal Adjectives. Words that are used as adjectives, but which may also be used as pronouns.

EXAMPLES: *This* hat is mine.
Either coat will serve.

Pronoun. A word used instead of a noun.

Proper Adjective. An adjective formed from a proper noun.

EXAMPLE: *American* customs are uncertain.

Proper Noun. The name of some particular person, place, or thing (as opposed to class names).

EXAMPLE: America.

Question, Direct. See **Indirect Question.**

Reflexive Pronoun. A compound personal pronoun used after a verb or a preposition to refer to the subject of the verb.

EXAMPLE: He hurt *himself.*

Regular Verb. A verb that forms its second and third principal parts by adding *d* or *ed* (sometimes *t*) to the first principal part. Verbs that form their second and third principal parts in other ways are called **Irregular.**

EXAMPLES: hope, hoped, hoped (Regular)
write, wrote, written (Irregular)

Relative Adverb. A word that combines some of the force of an adverb with that of a subordinating conjunction. See Section 78, footnote.

Relative Clause. A clause introduced by a relative pronoun.

Relative Pronoun. A pronoun that is used in joining a subordinate clause to a principal clause.

EXAMPLE: He is the man *whom* I saw.

Restrictive Modifier. A word, phrase, or clause which narrows the application of the word it modifies.

EXAMPLE: The man *who has money* can make money.

A **Non-Restrictive Modifier** retards the progress of the sentence to add to the idea of the word modified.

EXAMPLE: The old man, *tired and discouraged,* gave up the task.

Retained Object. When an active sentence containing two complements of different kinds (direct and indirect objects, direct and secondary objects, etc.) is made passive, one of the objects (or complements) is kept after the passive verb and is called a *retained object.*

EXAMPLE: Active —They gave him a *book* (direct object).
Passive—He was given a *book* (retained object).

Secondary Object. The verbs *ask* and *teach* sometimes take two objects: one, the direct object, indicating the person who receives the action; the other, the secondary object, indicating what is asked or taught.

EXAMPLE: The teacher asked *me* (direct object) a *question* (secondary object).

Sentence. See **Complex Sentence, Complex-Compound Sentence, Compound Sentence, Declarative Sentence, Exclamatory Sentence, Imperative Sentence, Interrogative Sentence, Simple Sentence.**

Sign of the Infinitive. See **Infinitive.**

Simple Predicate. A predicate containing but one predicate verb or verb phrase.

Simple Sentence. A sentence that contains but one clause, that makes but one assertion; distinguished from complex and compound sentences.

Simple Subject. A subject containing but one principal word or subject substantive.

Singular Number. The form of a word that denotes one person or thing is called the **Singular** form. The form that denotes more than one is called the **Plural** form.

EXAMPLES: Singular—man, book, he.
Plural—men, books, they.

Split Infinitive. An infinitive of which the main part is separated from *to* by one or more words, usually adverbs. See Section 55.

Subject. The part of a sentence that tells about whom or about what something is said.

Subject Substantive. The principal word (or group of words) in a subject, usually a noun or a pronoun.

EXAMPLE: The brown *house* on the west side of the street is mine.

Subjunctive Mood. A mood of the verb used to express a few special meanings such as wish, uncertainty, condition contrary to fact, etc.

EXAMPLES: Long *live* the President.
If I *were* king, I would do differently.

Subordinate Clause. A clause that does not make complete sense by itself.

EXAMPLE: The man *whom you saw* is my father.

Subordinating Conjunction. See **Conjunction.**

Substantive. A noun or pronoun, or any word or group of words used as a noun.

EXAMPLE: *Sliding down the banisters* was forbidden.

Substantive Clause. See **Noun Clause.**

Superlative Degree. The form of an adjective or adverb indicating the highest degree of a quality or quantity. See **Comparative Degree.**

Tense. The forms of the verb (and verb phrases) used to indicate differences of time. Six tenses are ordinarily recognized: simple—(1) Present, (2) Past, (3) Future; compound—(4) Present Perfect, (5) Past Perfect, (6) Future Perfect.

Transitive Verb. A verb that represents the action as passing over to a direct object.

EXAMPLE: John *struck* James.

Any verb that is not transitive is **Intransitive.**

Transposed Order. See **Inverted Order.**

Verb. A word used to assert action or existence; the principal word in a predicate.

Verb Phrase. A group of words which taken together make up a verb form. A verb phrase usually consists of one or more auxiliary verbs followed by a participle or an infinitive of the main verb.

EXAMPLES: I *may be driving* the car.
I *can go.*

Verbals. Participles, infinitives, and gerunds. These are words which, although formed from verbs and retaining some of the functions of the verb, have also some of the functions of other parts of speech.

Voice. The change in the forms of a verb to show whether the subject is acting (Active Voice) or acted upon (Passive Voice).

EXAMPLES: Active —I *struck* the boy.
Passive—I *was struck* by the car.

APPENDIX B

BUSINESS FORMS FOR TRANSMITTING MONEY

Little money is now sent through the mail in the form of currency, because there are so many safe means at hand. Small amounts may be sent in postage stamps if you have reason to believe that stamps will be acceptable. There are many forms of payment, four of which are here explained.

1. The Bank Check. Payment within short distances is now almost universally made by means of the bank check. A man deposits with a bank a sum of money, say one hundred dollars. He has a right to issue checks or orders upon the bank to pay to himself or some one else, amounts of money up to one hundred dollars. However, if he should overdraw, i. e., issue a check for an amount greater than the sum he has in the bank, the bank will not pay any part of the check, but will return it to the person presenting it for payment. Usually the bank stamps such a check N. S. F. (not sufficient funds).

The check should not be used for long-distance payments. The banks of a large city or some other definite section of the country support what is known as a clearing house, to which clerks from all the banks supporting it go once every day. Each clerk takes with him, bound in separate packages, all the checks his bank has paid out for each bank in the clearing house district. At an arranged time, usually at the ringing of a bell, these clerks start the rounds, each leaving upon each other clerk's desk the checks he has against his bank, together with properly prepared totals. Then debits are balanced against credits, until it is determined just how much should be paid to or paid by any bank. Later in the day the banks make actual settlement of indebtedness. Naturally, when the paying bank and the bank holding the deposit do not clear through the same clearing house, considerable trouble results. Usually banks charge five or ten cents for handling checks from a distance. Sometimes when the distance is great, payment is refused.

The check has several advantages over other methods of sending money. These advantages are:

1. Economy of money. Within the same clearing house district there is no charge for handling checks.

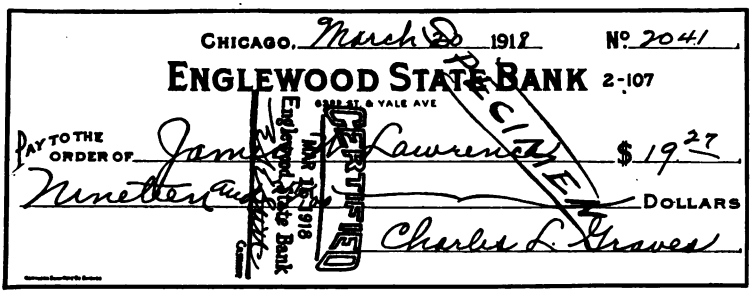
2. Safety. Canceled checks are returned to the maker. They may then be filed as a record of the transaction. They make excellent receipts.

3. Economy of time. The maker can write a check at any place and at any time, being free from office-hour limitations and from the necessity of journeying to bank or office.

When you write a check be careful to fill out all blanks and to write plainly. *Two*, written, can easily be changed to *Five*, for instance, because of the similarity of script capitals, *T* and *F*. While "raised checks" are uncommon, it is wise to use considerable precaution.

Before a bank pays a check, the holder is required to sign his name across the back. This is called *indorsing*, and indicates the receiver of the money. For this reason a canceled check becomes a receipt.

2. **The Certified Check.** A personal check is, of course, always open to a little doubt as to its worth, the holder never being absolutely sure



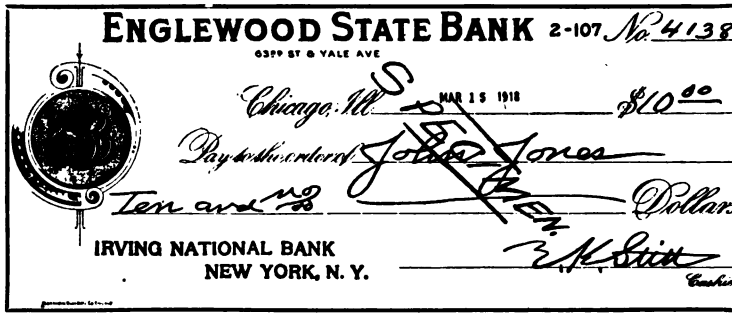
that it is good until it has been paid by the bank on which it is drawn. For this reason, business men often refuse to accept a check unless they know the maker. A certified check, on the other hand, is as good as currency anywhere within the territory served by the bank on which it is drawn. It is a personal check bearing the guarantee of the bank of deposit. The process is as follows:

You write your check just as you would in the ordinary case. This you present at your bank with the request that it be certified. The bank sets aside immediately the specified sum of money, which is held thereafter to pay that check only. The cashier, or other officer, stamps *Certified* and the date across the face of the check, signs under the stamp, and returns the check to you.

If for any reason you decide not to send a certified check, be sure not to destroy it; otherwise the bank would be holding your money against the check and you would have a deal of trouble getting the money released. The bank will restore the money to your checking account upon your presenting the check for cancellation.

3. **The Bank Draft.** For the payment of money in a distant city the bank draft is most used. It is really only a check, the maker of which is a bank instead of an individual or a firm, drawn on a bank in or near the city of the payee. As with the clearing house, credit is balanced against credit; only, in the case of the bank draft, city clearing houses instead of banks must settle finally. In case Chicago draws more on New York

banks than New York draws on Chicago banks, Chicago will have at certain intervals to ship coin by express to New York.


ENGLEWOOD STATE BANK 2-107 No. 4138

63PP ST & YALE AVE

Chicago, Ill. MAR 15 1918 $10.00

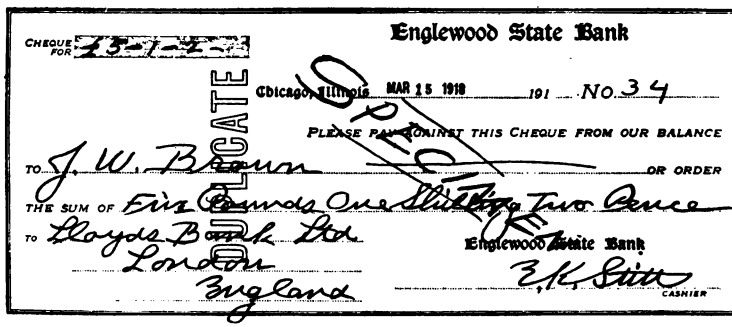
Pay to the order of John Jones

Ten and no/100 Dollars

IRVING NATIONAL BANK
NEW YORK, N. Y.

E. K. Stitt
Cashier

Payments between foreign countries and America are made in much the same way. Banks usually charge for this service, although at times when drafts are going strongly in one direction the banks are glad to issue free drafts going in the other direction, to avoid shipment of coin. Since the risk of overseas shipment of money is considerable, it is at times possible to buy a draft payable in another country for less than its face value. Thus it often happens that when New York bankers face the necessity of shipping gold to London, they will pay the buyers of London drafts on New York a premium. At such a time a man in London might buy for say $499 a draft calling for $500 in New York. If, however, at such a time a New York man wants to buy a draft on London, he will have to pay rather heavily for it.


CHEQUE FOR 43-1-4

Englewood State Bank

SPECIMEN

DUPLICATE

Chicago, Illinois MAR 15 1918 191 No. 34

PLEASE PAY AGAINST THIS CHEQUE FROM OUR BALANCE

TO J. W. Brown OR ORDER

THE SUM OF Five Pounds One Shilling Two Pence

TO Lloyds Bank Ltd
London
England

Englewood State Bank

E. K. Stitt
CASHIER

4. **The Money Order.** A very safe way of transmitting money is by the use of the postal money order. It is especially useful for sending money to small towns or to country districts where banks are little used. Every money order post office has the necessary blanks for this purpose.

The express money order is similar to the postal money order.

APPENDIX C

ABBREVIATIONS

Note the absence of the apostrophe when letters are omitted from an abbreviation. All abbreviations end with a period. The following lists are selected to include only abbreviations in fairly common use. See dictionaries for others.

Commercial:

@.....at
A1.....best grade
acct.....account
ad val.....ad valorem (according to value)
agt.....agent
a.m. (A.M.).forenoon
amt.....amount
ans.....answer
A/S.....Account sales
bal.....balance
bdl.....bundle
B/L.....Bill of lading
bldg.....building
b. o.....buyer's option
bu.....bushel
bx.....box (es)
c. i. f.....cost, insurance, and freight.
c/o.....in care of
Co.....Company
C. O. D.....Cash on delivery
cr.....credit, creditor
cts. (¢).....cents
cwt.....hundredweight
dept.....department
dft.....draft
do.....ditto (the same)
doz.....dozen
dr.....debtor
E. E.....Errors excepted
E. O. D.....Every other day
E. & O. E..Errors and omissions excepted
et al.....and others
etc.....(et cetera) and so forth
ex., exch.....exchange
fgt.....freight
F.O.B.....Free on board
ft.....foot, feet
gal.....gallon (s)
gr.....gross
hhd.....hogshead
h. p.....horse power (also half pay)
i. e.....that is
in.....inch (es)
inc. (incor.)..incorporated
ins.....insurance
inst.....this month
int.....interest
inv.....invoice
K. D.....Knocked down
kg.....keg
£.....Pound sterling (English money)
lb.....pound
L. S.....Place for a seal
M.....Noon (12 p. m. is midnight)
mdse.....merchandise
memo.....memorandum
mfg.....manfacturing
mfr.....manufacturer
mos.....months
N. B.....Take notice
no.....number
N. S. F.....Not sufficient funds
O. K.....All right

oz.....ounce (s)
p.....page
pp.....pages
payt.....payment
pc.....piece
pd.....paid
per an.....by the year
per cent (%).by the hundred
pkg.....package
pks.....pecks
pl.....plate (s)
p.m. (P.M.).afternoon
prox.....next month
qt.....quart (s)
recd.....received
rep.....reports
rd.....road
R. R.....Railroad
Ry.....Railway
ser.....series
sq. ft.....square foot
S. S.....Steamship
Str.....Steamer
ult.....last month
via (not really an abbreviation)...by way of
viz.....namely
vs.....against
W/B.....Waybill
wk.....week
wt.....weight
yds.....yards
yr.....year

Geographical:

Af. (Afr.).. .Africa
Ala.....Alabama
Alta.....Alberta
Am. (Amer.).America, American
Ariz.....Arizona
Ark.....Arkansas
Atl.....Atlantic
Austral.....Australasia
Aust.-Hung..Austria-Hungary
Belg.....Belgium
Br.Col.(B.C.)British Columbia
Brit.....Britain, British
Bulg.....Bulgaria
Cal. (Calif.)..California
Can.....Canada
Chi. (Chgo.).Chicago
Colo.....Colorado
Conn.....Connecticut
D. C.....District of Columbia
Del.....Delaware
Den.....Denmark
Edin.....Edinburgh
E. I.....East Indies
Eng.....England, English
Fin.....Finland
Fl.....Flanders
Fla.....Florida
Ga.....Georgia
Ger.....Germany
Glas.....Glasgow
Gr.....Greece, Greek
Gt.Br. (G.B.)Great Britain
H. I.....Hawaiian Islands
Ia.....Iowa
Ida. (Id.)....Idaho
Ill.....Illinois
Ind.....Indiana, India
Ire.....Ireland
It.....Italy
Jam.....Jamaica
Jap.....Japan
Kan. (Kas.)..Kansas
Ky.....Kentucky
La.....Louisiana
Lab.....Labrador
Lond.....London
Man.....Manitoba
Mass.....Massachusetts
Md.....Maryland

Me.....Maine
Mex.....Mexico
Mich.....Michigan
Minn.....Minnesota
Miss.....Mississippi
Mo.....Missouri
Mont.....Montana
N. A.....North America
N. B.....New Brunswick
N. C.....North Carolina
N.Dak.(N.D.)North Dakota
N. E.....New England
Neb.....Nebraska
Neth.....Netherlands
Nev.....Nevada
N. F.....Newfoundland
N. H.....New Hampshire
N. J.....New Jersey
N. Mex.....
(N. M.)...New Mexico
Nor. (Norw.).Norway
N. S.....Nova Scotia
N. Y.....New York
N. Y. C.....New York City
N. Z.....New Zealand
O.....Ohio
Okla.....Oklahoma
Ont.....Ontario
Ore.....Oregon
Pa. (Penn.)..Pennsylvania
Pac.....Pacific
P. E. I.....Prince Edward Island
Pers.....Persia
Phila.....Philadelphia
P. I.....Philippine Islands
Pol.....Poland, Polish
Port.....Portugal
P. R.....Porto Rico
Prus.....Prussia
Que.....Quebec
R. I.....Rhode Island
Russ.....Russia
S.A.(S.Amer.)South America
S. Afr.....South Africa
Sask.....Saskatchewan
S. C.....South Carolina
Scand.....Scandinavia
Scot.....Scotland
S.D.(S.Dak.).South Dakota
Sic.....Sicily
Sp.....Spain
Sw. (Swed.)..Sweden
Switz.....Switzerland
Syr.....Syria
Tenn.....Tennessee
Tex.....Texas
Turk.....Turkey, Turkish
U. S.....United States
U. S. A.....United States of America
Ut.....Utah
Va.....Virginia
Vt.....Vermont
Wash.....Washington
W.I.(W.Ind.)West Indies
W. Va.....West Virginia
Wis.....Wisconsin
Wyo.....Wyoming

General:

a.(adj.).....adjective
A.B. (B.A.)..Bachelor of Arts
Abp.....Archbishop
acc.....accusative
act.....active
A. D.....in the year of our Lord
A. D. C.....Aide-de-camp
ad. (ads.)....advertisement(s)
adj.....adjective
Adjt. (Adj.)..Adjutant
ad lib.....at pleasure
Adm.....Admiral
admr.....administrator
adv.....adverb; advocate
afft.....affidavit
A. G.....Adjutant General, Attorney General

A.M. (M.A.). Master of Arts
Amb. . . . . Ambassador
anc. . . . . ancient
anon. . . . . anonymous
Apr. . . . . April
arch. . . . . architecture
arith. . . . . arithmetic
art. . . . . article; artillery
assn. (assoc.). association
asst. . . . . assistant
astron. . . . . astronomy
atty. . . . . attorney
A. U. C. . . . . from the founding of Rome (anno urbis conditae)
Aug. . . . . August
av. (ave.). . . . avenue
b. . . . . born
B. A. . . . . Bachelor of Arts
Bart. . . . . Baronet
bat. . . . . batallion
B. C. . . . . before Christ
B. D. . . . . Bachelor of Divinity
Bib. . . . . Bible
biog. . . . . biography
biol. . . . . biology
B. L. (B. LL.) Bachelor of Law
bot. . . . . botany
boul. (blvd.). boulevard
Bp. . . . . Bishop
brig. . . . . brigade; brigadier
bro. (bros.). . brother(s)
B. S. . . . . Bachelor of Science
c. . . . . about (circa); cubic
C. . . . . Centigrade (thermometer)
Capt. . . . . Captain
car. . . . . carats
Card. . . . . Cardinal
Cath. . . . . Catholic
cav. . . . . cavalry
cc. . . . . cubic centimeter(s)
C. E. . . . . Civil Engineer
cent. . . . . century
cert. . . . . certificate
cf. . . . . compare (confer)
C. H. . . . . Court House
chap (ch.). . . chapter
chem. . . . . chemistry
civ. . . . . civil; civilian
C. J. . . . . Chief Justice
cl. . . . . clause
clk. . . . . clerk
col. . . . . college; colored; column
Col. . . . . Colonel
Com. . . . . Commander; Commodore; committee
Cong. . . . . Congress; Congregational
conj. . . . . conjunction
cor. . . . . corner; corresponding; corrected
c. p. . . . . candle power
C. S. . . . . Christian Science
cu. . . . . cubic
d. . . . . penny (English)
dat. . . . . dative
D. C. . . . . from the beginning (da capo)
D. C. L. . . . . Doctor of Civil Law
D. D. . . . . Doctor of Divinity
D. D. S. . . . . Doctor of Dental Surgery
Dec. . . . . December
deft. . . . . defendant
deg. . . . . degree
Dem. . . . . Democrat
diam. . . . . diameter
dict. . . . . dictated; dictionary
dist. . . . . district
div. . . . . division
D. M. . . . . Doctor of Music
Dr. . . . . Doctor
D. Sc. . . . . Doctor of Science
D. V. M. . . . . Doctor of Veterinary Medicine

ed.....edition; editor
e. g.....for example (exempli gratia)
elec.....electricity
eng.....engineer
esp.....especially
Esq.....Esquire
est.....established; estate
et seq.....and following (et sequens)
exr.....executor
F. (Fahr.)...Fahrenheit (thermometer)
Feb.....February
fem.....feminine
ff.....following; folios
fig.....figure
for.....foreign
Fr.....Father; French
Fri.....Friday
F. R. S.....Fellow of the Royal Society
fut.....future
G. A. R.....Grand Army of the Republic
gen.....genitive
geog.....geography
geol.....geology
geom.....geometry
ger.....gerund
Gov.....Governor
govt.....government
gr. (gram.)...grammar
hdkf.....handkerchief
Heb.....Hebrew(s)
Hind.....Hindu
hist.....history; historian
H. M.....his (her) Majesty
Hon.....Honorable
hr.....hour
H. R.....House of Representatives
H. R. E.....Holy Roman Empire
H. R. H.....his (her) Royal Highness
h. s.....high school
ib. (ibid.)....in the same place (ibidem)
id.....the same (idem)
IHS.....Jesus
ill. (illus.)...illustrated
incl.....inclusive; including
incog.....unknown (incognito)
ind.....independent; indicative
inf.....infantry; infinitive
isl.....island
ital.....italic
Jan.....January
jour.....journal
J. P.....Justice of the Peace
Jr. (Jun.)....Junior
Junc.....Junction
K. C.....Knights of Columbus
kg.....kilogram
km.....kilometer
knt.....knight
K. T.....Knight Templar
lat.....latitude
Lat.....Latin
l. c.....lower case (small letters); in the place cited (loco citato)
Lieut. (Lt.)..Lieutenant
lit.....literature; literary
Litt. D.....Doctor of Letters
LL. B.....Bachelor of Laws
LL. D.....Doctor of Laws
long.....longitude
loq.....he (or she) speaks (loquitur)
m.....meter; minute; masculine
M.....Monsieur; noon
M. A.....Master of Arts
Maj.....Major
Mar. (Mch.).March

masc.....masculine
math.....mathematics
max.....maximum
M. C.....Member of Congress
M. D.....Doctor of Medicine
M. E.....Methodist Episcopal
med.....medicine; medieval
memo.....memorandum
Messrs.....Messieurs (plural of Mr.)
Mgr.....Monsignor; manager
mid.....middle
mil.....military; militia
min.....minute
Min. Plen....Minister Plenipotentiary
misc.....miscellaneous
Mlle.....Mademoiselle
mm.....millimeter
Mme.....Madame
Mon.....Monday
M. P.....Member of Parliament
ms. or MS. (plural mss or MSS.)..manuscript
mt.....mountain
Mus. Doc....Doctor of Music
n.....noun
naut.....nautical
neut.....neuter
nom.....nominative
Nov.....November
obj.....object; objective
obs.....obsolete
Oct.....October
par.....paragraph
part.....participle
pass.....passive
pat.....patent(ed)
Ph.B.....Bachelor of Philosophy
Ph.D.....Doctor of Philosophy
Ph.G.....Graduate in Pharmacy
pinx.....he (or she) painted it (pinxit)
plff.....plaintiff
plur.....plural
P. M.....Postmaster
P. O.....Post office
pol. econ.....political economy
pop.....population
poss.....possessive
p. p.....past participle
pr.....present
pred.....predicate
prep.....preposition; preparatory
Pres.....President; present
Prin.....Principal
Prof.....professor
pron.....pronoun; pronounced
Prot.....Protestant
pro tem.....for the time being
prov.....province
pub.....publisher; published
punct.....punctuation
q.....question; quire
Q. E. D.....which was to be proved (quod erat demonstrandum)
Q. M.....quartermaster
Q. M. G.....Quartermaster General
q. v.....which see (quod vide)
qy.....query
R. (Réaum.).Réaumer (a thermometric system)
R. A.....Rear Admiral; Royal Academy
R. C.....Red Cross
rec. sec.....recording secretry
Rect.....Rector
ref.....reference; reformed
regt.....regiment
rel.....relative
Rep.....Representative; Republican
Rev. Ver.....Revised Version
r. f.....rapid-fire
R. F. D.....Rural Free Delivery
rhet.....rhetoric

R. M. S.....Royal Mail Steamer
R. N.....Royal Navy
Rom. Cath. Roman Catholic
R. P. O.....Railroad Post Office
R. S. V. P...Reply if you please (French phrase with this meaning)
Rt. Hon.....Right Honorable
Rt. Rev.....Right Reverend
S. (SS.).....Saint(s); section(s)
S. A.....Salvation Army
Sab.....Sabbath
Sat.....Saturday
S. B.....Bachelor of Science
s. c.....small capital
sci.....science
Script.....Scripture
sculp.....he (or she) carved it (Lat. sculpsit)
sec.....section; secretary
Sen.....Senate; Senator
Sept.....September
sergt.....sergeant
sh.....shilling
Shak.....Shakspere
sing.....singular
S. J.....Society of Jesus
S. O. S.....wireless distress signal
sov.....sovereign
sp.....spelling
sp. gr.....specific gravity
S. P. Q. R....the Senate and the people of Rome
Sr.....Senior
St.....Saint; street
ster.....sterling
subj.....subject; subjunctive
subst.....substantive
suff.....suffix
Sun.....Sunday
Supt.....Superintendent
surg.....surgeon
syn.....synonym
tech.....technical; technology
tel.....telegram; telephone
ter.....territory
Test.....Testament
Thurs.....Thursday
tr.....trustee; transpose; translator
treas.....treasurer
Tues.....Tuesday
Univ.....Universalist; university
U. S. A.....United States Army; United States of America
U. S. M.....United States Mail; United States Marine
U. S. N.....United States Navy
U. S. S.....United States Ship
v.....verb
var.....variant
Vat.....Vatican
Ven.....venerable
Visc.....Viscount
vol.....volume
V. P.....Vice-President
W.C.T.U....Woman's Christian Temperance Union
Wed.....Wednesday
Xmas.....Christmas
Y.M.C.A....Young Men's Christian Association
Zoöl.....Zoölogy

APPENDIX D

BOOKS—A MINIMUM REQUIREMENT

The great books have become so much a part of conversation and are referred to so often even in everyday affairs—newspapers, business letters, advertising, etc.—that a knowledge of them is necessary even from the mere standpoint of dollars and cents. If we add to the material advantage, the pleasure, the moral development, and the mental stimulation derived from the great books of the ages, we must feel that any young business man or woman cannot afford to be ignorant of the books which have had so great a part in building our civilization.

The following list should be regarded as a minimum. The authors have chosen the list with the qualifications and limitations of the high-school student in mind, and have therefore omitted many great books—for instance, many of the great plays of Shakspere—because they might not hold the interest of youth. You should, during your high-school course, read every one of the following books:

David Copperfield	Dickens
Jane Eyre	Brontë
John Halifax	Mrs. Mulock-Craik
Ben Hur	Wallace
Ivanhoe	Scott
Silas Marner	George Eliot
Treasure Island	Stevenson
The Three Guardsmen	Dumas
The Virginian	Wister
Robinson Crusoe	Defoe
The Last Days of Pompeii	Lytton
Tom Sawyer	Clemens
Autobiography	Franklin
Rebecca of Sunnybrook Farm	Wiggin
The Man Without a Country	Hale
The Sketch Book	Irving
Little Women	Alcott
The Lady of the Lake	Scott
Scottish Chiefs	Porter
Ramona	Jackson
The Little Shepherd of Kingdom Come	Fox
Lorna Doone	Blackmore
The Autocrat of the Breakfast Table	Holmes
The Golden Treasury	Palgrave

INDEX

References are to pages.

ă, the sound of, 184
A and *an:*
distinction in use, 352
omission of, 106
Abbreviations:
capitals in, 161
lists of, 369-375
periods after, 144, 277
to be used sparingly, 162, 281
Absolute nominative, 351
Abstract nouns, 22, 351
Accept and *except*, 176, 196
Accidentally (not *accidently*), 179
Accordingly—an adverb, 97
semicolon needed before it, 131
Accusative case-uses, 90, 353
Accusative–dative case, 66, 69-72
Active voice:
change from, to passive, 39, 40, 108, 230, 365
definition, 39, 351
progressive, signs of, 41
Address:
commas with words of, 121
how punctuated, 129, 277
nominative of, 351
of person to whom one is writing, needed, 278
writer's, needed in letter, 276
Adjective (not *ajetive*), 182
Adjective:
clause, 351
comparison, 77-80, 353
definition, 77, 351
hyphen in compound, 167
or adverb, 81
phrase, 351
position of, 77
possessive, 66, 68
predicate, 12, 77, 81, 82, 361
restrictive and non-restrictive, 123
series separated by commas, 116
Adjunct accusative, 351
Adjustment, letter of, 315
Adore, misuse of, 243
Adverb:
adjective or, 81
comparison of, 78
definition, 351
"flat" adverbs, 83
redundant adverbs, 95
relative, 96
"where" adverbs, 87
Adverbial accusative (objective), 351
Adverbial clause, 352
Adverbial phrase, 352
Advertisements:
catching attention in, 343
construction of, 342
interesting, 206
overdrawn, 349
personal appeal in, 343, 344
transition in, 345, 346
types of, 341, 347-349
writing of, 341, 342
Advertising:
benefits from, 340
growth of, 339
Advice and *advise*, 176, 196
Advise—trite in letters, 287
Aeroplane or *airplane* (not *areoplane*), 179
Affect and *effect*, 176, 196
After, either preposition or conjunction, 99
Again, misused for *against*, 240, 249

Aggravated, misused for *exasperated*, 241
Agreement:
  defined, 352
  of pronoun and antecedent, 62-65
  of subject and verb, 57-60
Aint, 61, 248
All as indefinite pronoun, 63
All right—two words, 166
Allusion and *illusion*, 196
Alphabetizing, exercise in, 157
Almost—one word, 166
  distinguished from *most*, 85
Already—one word, 166
Alright—no such word, 166
Also—adverb, 97
  not always set off by commas, 121
Altar and *alter*, 176
Although—one word, 166
Altogether—one word, 166
Always—one word, 166
Ambiguity, commas to avoid, 127
American speech, faults in, 181
Among and *between*, 90, 91
And and *to*, 99
Angel and *angle*, 176
Antecedent:
  agreement of pronoun with, 62-65
  defined, 352
  disagreement between pronoun and, 232
  every one, etc., as, 64
  reference to uncertain, 109
Anybody as indefinite pronoun, 63
Any one as indefinite pronoun, 64
Anyplace, anywhere, etc., 87
Apiece—one word, 166
Apostrophe:
  defined, 352
  in possessive forms, 27, 28
  wrongly used in pronouns, 68
Appear, when followed by adjective, 82
Application for a position, letter of, 297-300
Application in person, 197, 301-303
Appositives:
  commas for, 125
  dashes for, 136
  defined, 352
  nominative, 67
  objective, 70
  person of, 22
Arctic (not *Artic*), 179, 182, 186
Articles:
  defined, 352
  distinction between, 352
  omission of, 106
As—as, so—as, 100
Ascent and *assent*, 176
Ask—past is *asked*, 36, 179, 182, 228
Association, errors of, 235
At and *to*, 90
At about—bad, 247
At hand—trite, 287
Athletic (not *athaletic*), 179, 182
Athletics, number of, 26
Attack—no such form as *attackted*, 249
Auger and *augur*, 176, 196
Aught as indefinite pronoun, 63
Aught, naught, and *ought*, 74
Auxiliary verbs:
  defined, 352
  instead of subjunctive, 55, 56
Awfully, misuse of, 242

"Baby blunder," 15
Back of, in back of, 92
Bad and *badly*, 84
Balance, for *rest* or *remainder*, 241
Balance in a sentence, 202, 231
Bare and *bear*, 176
Base and *bass*, 176
Bŭss—no change for plural, 23
Be:
  as auxiliary verb, 352

conjugation, 32, 33
eight simple forms of, 32
followed by predicate adjective, 77
imperative of, 50
subjunctive conjugation, 51
use in passive, 39, 40, 41
use in progressive forms, 33, 41
Beat, 36, 38
Because, clauses with, 124
Before—either preposition or conjunction, 99
Beg, as used in letters, 281, 288
Begin, 36, 38
Beginning a theme, 234
Behest, distinguished from *bequest*, 242
Bein's—no such form, 61, 248
Believing, etc., in letters, 289
Berth and *birth*, 176
Beside and *besides*, 176
Besides—adverb, 97
Between and *among*, 90, 91
Bible, capitalization in relation to, 160
Bid, 36, 38
Biennial—one word, 166
Blames it on, 92
Blow—no form *blowed*, 36, 38, 248
Body, combinations ending in—one word, 166
combinations of, as indefinite pronouns, 63, 64
Body of a letter, 280
Born (never *borned*), 248
Born and *borne*, 176
Boundary (not *boundry*), 179
Brackets, 140, 141
Brake and *break*, 176
Break, 36
Brethren (not *brethern*), 179
Brevity, undue, in letters, 292
Bring, 36
confused with *take*, 241
no such form as *brung*, 36, 48
Bunch, misuse of, 242
Burst—no such forms as *busted* or *bursted*, 36, 38, 248
Business correspondence:
appearance of, 264
paragraphing, 208, 209
Business, the growth of, 263
advantages of the letter in, 263
Business letter, qualities of a good, 266-272
Buying letter, the, 309, 312
By—as prefix followed by hyphen, 167
By and *to*, 91

Can, as auxiliary verb, 352
misused for *may*, 240
Cannon—no change for plural, 23
Cannon and *canon*, 176, 196
Canvas and *canvass*, 176, 196
Capital and *capitol*, 176
Capitalization, rules for, 159-162
Capitalize, failure to, at beginning of sentence, 14, 228
Case:
of nouns, 27-29
of pronouns, 66-72
defined, 352
Case-uses, list of, 353
Casuality (not *casuality*), 179, 186, 248
Cataclysm, distinguished from *catechism*, 241
Catch (not *ketch*, *ketcher*, etc.), 184, 186, 249
Cause, conjunctions denoting, 96
Ceiling and *sealing*, 177
Checks, bank, 314, 366, 367
Childhood—one word, 166
Children (not *childern*), 179, 182
Choir and *quire*, 177
Choose and *chose*, 177
Chord and *cord*, 177
Circular letter, the, 329

City names, best not abbreviated, 277
Classification by punctuation, 138
Clauses:
as elements in the sentence, 12
defined, 12, 353
dependent or subordinate, 13
in a series, 117, 118
independent or coördinate, 14
infinitive, 71, 72
misplaced, 104
principal, 12
unattached, 108
Clearness, the need of, 103
Cleft infinitive, 60
Coarse and *course*, 177
Code, the telegraphic, 336
Collection letter, the, 332–335
Collective nouns, number of verbs with, 57, 58
Colloquial carelessness, 248
Colon:
after "Dear Sir," etc., 134, 277
in classification, 139
uses of, 133, 134
when to capitalize first word after, 159
Colonel and *kernel*, 177
Come, 36, 38
"Comma blunder," 15, 202
Commas:
after *yes*, *no*, *oh*, 128
in classification, 139
in compound sentences, 117
in connection with quotations, 128
in dates, addresses, etc., 129
in headings of letters, 277
inside quotation mark at end of quotation, 143
to avoid ambiguity, 127
to indicate omissions, 129
to mark interruption of thought, 120
to separate words in series, 115
to set off appositives, 125
to set off non-restrictive modifiers, 123
to set off words of address, 121
Commercial jargon, 243
Committee on Grammatical Nomenclature, 27, 42, 62, 66, 68, 123
Common gender, 357
Common noun, 353
Comparative degree:
defined, 353
forms of, 77, 78
in dealing with two, 79
Comparison:
application of, 78
conjunctions denoting, 96
definition, 77, 353
double, 79
of adjectives, 77-80
of adverbs, 78
Complected, 248
Complement defined, 353
Complement and *compliment*, 177, 196
Complementary for *complimentary*, 241
Complete thought, sentence must express, 10
Complete words, failure to write, 228
Completeness, a quality needed in business letters, 267-269
Complex sentence, 13, 354
Complex-compound sentence, 14, 354
Composition:
need of practice in, 197
oral, 197-201
organizing a, 208 ff., 217
paragraphing in, 210
subjects for, 200, 201, 205-207, 215, 216, 218-226, 255-261
written, 201 ff.
Compound adjective, 167, 354

Compound noun:
defined, 354
plural of, 24
possessive of, 28
Compound predicate, 13, 354
Compound prepositions, 90, 354
Compound sentence, 14, 117, 130, 354
Compound subject, 13, 66, 355
agreement of, with verb, 58
Compound words, 165-167
Concession:
clause of, 355
conjunctions denoting, 96
subjunctive in clauses of, 53, 54
Conclusion of a letter, 281, 282
Condensation illustrated, 257
Condition:
clause of, 355
conjunctions denoting, 96
subjunctive in clauses of, 53, 54
Confusion of past tense and past participle, 37
Conjugation of verbs, 31-35, 50-52
Conjunctions:
adverbs distinguished from, 97
coördinating, 96
correlative, 98, 355
defined, 96, 355
not inflected, 20, 96
subordinating, 96
Conjunctive adverbs, 96
Connection, genitive of, 29, 355
Consequently—adverb, 97
semicolon before, 131
Contents **carefully noted*—trite in letters, 281, 288
Contrary to fact, clauses of condition, 54
Conversation:
as remedy for trouble with antecedent, 110
the opportunity of, 197
the paragraphing of, 214, 215, 234
Coördinate clauses, 14
Coördinating conjunctions, 96
Cordially yours, 282
Correlative conjunctions require parallel constructions, 98
Correspondent, needs of a, 265
Council and *counsel*, 177, 196
Courtesy in business letters, 271, 272
Creak and *creek*, 177
Currant and *current*, 177
Curse (not *cuss*), 36, 38, 248
Customary action, *would* to express, 49

Dangling participial constructions, 107
Dash, uses of, 135-139
Date, needed in a letter, 276
manner of writing, 129, 277
Dative case, 66, 353
Dear Sir, etc., as salutations, 280
Debate, subjects for, 201
Deceased and *diseased*, 177
Decorative heading, the, 277, 278
Deer—no change for plural, 23
Definite instructions, writing, 217 ff.
Degree of adjectives and adverbs, 77-80
Deleted, distinguished from *depleted*, 241
Demonstrative adjectives and pronouns, 73, 356
Desert and *dessert*, 177
Desire, *shall* and *will* to express, 47
Determination, *shall* and *will* to express, 47
Device and *devise*, 177, 196
Dickens, letter to Knowles, 316
Dictionary, use of the, 156, 163, 165, 250
Dieresis, use instead of hyphen, 167
Different, idiom with, 93
Direct and indirect questions, 145, 358

Direct and indirect quotation, 141, 234, 358
Direct object, 11, 69, 360
Directness, desirable in business letters, 266, 267
Disremember, 248
Dive, 36, 38, 248
Division of words at ends of lines, 162-164
Do, 36, 38
Do and *did* in emphatic verb forms, 33, 34, 41, 352
Don't for *doesn't*, 59
Doc.—impolite abbreviation, 248
Double narrative, 229, 230, 356
Double negative, 84, 356
Double possessive, 356
Doubt expressed by question mark, 145
Doubtlessly—bad, 248
Draft, the bank, 314, 367
Drag, 36, 38
Draw, 36
Drink, 36, 38
Drive, forms of, 41, 42
Drown—no such form as *drownded*, 249
Due to, erroneous use of, 93
Duly, usually needless in letters, 288
Dyeing and *dying*, 177

ĕ, the sound of, 184
Each, as indefinite pronoun, 63
agreement of verb with subjects modified by, 59
Each other and *one another*, 74
Eat, 36
ed—often not a syllable, 163
"Eddies" in the sentence, 120
Editorial, the, 259, 260
Effect and *affect*, 176
e. g., semicolon before, 132
Either, as indefinite pronoun, 63
Ellipses—a row of periods, 144
Else—possessive, "somebody else's," etc., 74
em-dash, the, 137
Emigrant and *immigrant*, 177
Emigration and *immigration*, 177
Emphasis, repetition for, 229
Emphatic forms of verb, 33, 34, 356
signs of, 41
Employer, the stenographer and the, 274
en-dash, the, 137
English, importance of good, 9
Enunciation, 182
Envelope, the, 283, 284
Equally as—bad, 247
Errors, types of, 14-16, 103-110, 227-235
Esteemed—in letters, 281, 288
etc.—not part of quotation, 141
Ever, combinations ending in—one word, 166
wrong with *rarely* or *seldom*, 85
Everlasting—one word, 166
Every, agreement of verb with subjects modified by, 59
Everybody, as antecedent, 64
Every one as indefinite pronoun, 63, 64
Every time—two words, 166
Except—not now used as conjunction, 99
distinguished from *accept*, 176
Exclamation mark, 128, 144
Exclamation, nominative of, 356
Expletives, 356
Express money orders, 314, 368
Expressive English, 203, 204
Extra—as prefix followed by hyphen, 167
Extravagant use of words, 242

Facilitating for *felicitating*, 241
Facts in newspaper writing, 253 ff.
Faint and *feint*, 177

Faithfully yours, 282
Faker and *fakir*, 177
Familiarity in letters, 291
Farewell—one word, 166
Farther and *further*, 177, 196
Faults, in American speech, 181
  in planning a theme, 212-214
Favor, as used in letters, 281, 288
Favor, request for a, 307
February (not *Febuary*), 179, 182, 187
Feel, when followed by adjective, 82
Fellow, in compounds followed by hyphen, 167
Feminine gender, 22, 356
Fewer, distinguished from *less*, 85
Figures, use of, 169, 170, 276, 280
Finally and *finely*, 177
Fine, misuse of, 242
Firm names, possessive of, 28
Fish—singular and plural alike, 23
Fix, misuse of, 242
"Flat" adverbs, 83
Flee, 36, 38
Flow, 36, 38
Fly, 36
  may be transitive or intransitive, 43
Folding a letter, 284
Follow-up campaign, the, 331
Follow-up letter, the, 329
For—either preposition or conjunction, 99
Foreign plurals, 24, 25
Form letter, the, 328
  method of printing, 330
Formally and *formerly*, 177
Former, the, and *the latter*, 75
Forthcoming—one word, 166
Forward (not *foward*), 179
Fragmentary expressions as sentences, 10
Friend John, etc.—bad salutation, 280
Funny, misuse of, 243
Further and *furthermore*—adverbs, 97
Future perfect tense, 32
Future tense, 31, 33, 357
  shall and *will* in, 46-48
  signs of, 41, 42

Gait and *gate*, 177
Gender:
  defined, 357
  in pronouns, 65
  negligible in nouns, 22
Genitive case:
  form of, 27, 28
  same as possessive, 27
  use of, 28, 29
Gentlemen—as salutation in letter, 280
Gents—bad, 248
Gerund:
  defined, 357
  distinguished from participle, 68
  possessive with, 68
  unattached, 108
Gilt and *guilt*, 177
Give, 36
Go, 36, 37
God, names for, capitalized, 160
Good and *well*, 84
Government (not *goverment*), 179, 182, 187
"Grafted" sentences, 227
Grammar and everyday usage, 9
Grammatical Nomenclature, Joint Committee on, 27, 42, 62, 66, 68, 123
Grammatical terms defined, 351-365
Grievous (not *grevious*), 179, 187
Grisly and *grizzly*, 177, 196
Grow, 36, 38, 248

Habitual action, *would* to express, 49
Hackneyed expressions, a list of, 244
Had ought, 61, 246

Haint—no such word, 248
Half, in compounds followed by hyphen, 167
Hand, compounds with, 248
at hand and *to hand* in letters, 287
hand you in letters, 281, 288
Hang, 36, 38, 196
Hanging participle, 107
Hate, misuse of, 243
Have:
as auxiliary verb, 352
of misused for, 36, 61
subjunctive of, 51
tense forms, 32
use in perfect tenses, 32, 41
He to refer to uncertain gender, 64
Heading in a business letter, 276-278
Heal and *heel*, 177
Healthy for *healthful*, 241
Hear and *here*, 177
Heat, 36
no such form as *hĕt*, 249
Heavy style in letters, 293
Height (not *heighth*), 179
Hence—adverb, 97
semicolon needed before, 131
Herewith—overworked in letters, 289
Hew and *hue*, 177
Hisself—no such word, 74, 249
Historical present—inadvisable, 234
History (not *histry*), 182, 187
Hoard and *horde*, 177
Homonyms, a list of, 176-179
Hoping, etc., in letters, 289
Horribly, misuse of, 243
Horrid, misuse of, 243
However—adverb, 97
semicolon needed before, 131
Hundred (not *hunderd*), 182
Hyphen:
use in compound words, 165-167
use in dividing a word at end of line, 164
I: capitalized when used as a word, 159
when better than *we*, 294
when not better than *we*, 308
wrongly omitted, 16, 235
ĭ, the sound of, 184
I am, in concluding letters, 289
Idea (not *idee*), 182
Idiom, 29, 83, 90, 92-94, 357
Idiomatic use of prepositions, 92-94
i. e., semicolon before, 132
If and *whether*, 100
If, subjunctive in clauses with, 53, 54
restrictive and non-restrictive clauses with, 123
Illogical arrangement, 213, 214
Illogical phrasing, 233
Illy—no such word, 248
Immigrant and *emigrant*, 177
Immigration and *emigration*, 177
Impassable and *impassible*, 178, 196
Imperative mood, 50, 357
Impression, first—importance in letters, 319
In and *into*, 91
Inanimate objects, names of, rarely made possessive, 28
Inasmuch—one word, 166
Incidentally (not *incidently*), 179
Incongruous ideas, 235
Indeed—adverb, 97
semicolon needed before, 131
when set off by commas, 121
Indefinite adjectives, 64, 357
Indefinite pronouns:
list of, 63
number in, 63, 64
possessive of *else* forms, 74
Indention of paragraphs, 208
Indicative mood, 50, 358
in *if* and *though* clauses, 53, 54
Indirect object, 12, 70, 358
Indirect questions, 145, 358

Indirect quotation, 141, 234, 358
Indirect style in letters, 293
Individuality needed in business letters, 269-271
Individual, application to, in letters, 325
Infinitive:
clause, 71, 358
objective subject of, 71
phrase, 358
split or cleft, 60, 364
to as sign of, 41
used as noun, adjective, adverb, 358
without *to*, 72
Inflection:
defined, 20
of adjectives, 77
of adverbs, 78
of nouns, 22-28
of pronouns, 62 ff.
of verbs, 31 ff.
Information, letters asking, 306
Ingenious and *ingenuous*, 178, 196, 241
Inhuman and *inhumane*, 241
Inside—one word, 166
Inside of, 94
In spite of—three words, 166
Inst. in letters, 289
Instead—one word, 166
Instructions, writing definite, 217 ff.
Intensive pronouns, 74, 359
Interjections, 19, 20, 359
Interrogative adjective, 359
Interrogative adverb, 359
Interrogative pronoun, 65, 359
Interruption of thought, 119
Into and *in*, 91
Intransitive verbs, 43, 365
Introduction, usually needless, 234
letter of, 305
Inverted order, 359
ion—usually not a syllable, 163
Irony, indicated by exclamation mark, 145
Irregular comparison, 78
Irregular verbs, 35, 36, 363
Irrelevant (not *irrevelant*), 179, 182
Italics, uses of, 142, 413
It is me, 67
Itself—one word, 74

Japanese—no change for plural, 23

Kernel and *colonel*, 177
Kind and *kindly*—trite in letters, 289
Kind o' and *sort o'*, 85
Kind of a, etc., 85
Kinds of sentences, 13
Knew and *new*, 178
Know, 36
Know and *no*, 178

Laboratory (not *labratory*), 179, 182
Larynx (not *larnyx*), 179, 182
Later and *latter*, 178
Latter, the, 75
Lay, 36, 38, 45
layed—a wrong spelling, 45
Lead and *led*, 178
"Lead," the, in newspaper writing, 253 ff.
Learn, misused for *teach*, 240
Leave—wrong after *just as*, *had as*, etc., 248
Lengthways—bad, 248
Less and *fewer*, 85
Lessen and *lesson*, 178
Lest, subjunctive in clauses with, 53
Let, uses as auxiliary, 55, 352
with infinitive, 72
Letter:
advantages in business, 263
body of the, 280
folding the, 284
form of the, 274-285

language of the, 287-295
qualities of good business, 266-272
the "mean," 316
the writer of a, 264-266
Letter acknowledging orders, 312
type letter, 313
Letter, adjustment, 315
exercises on, 317
type letter, 315
Letter of application, 297
content of, 298
exercises on, 302
stationery of, 298
type letter, 299
Letter, buying, 309
exercises on, 311
form of, 310
type letter, 311
Letter, the circular, 329
Letter, collection, 332-335
Letter, the follow-up, 329-332
Letter, the form, 328
Letter of introduction, 305
type letter, 305
Letter of recommendation, 303
direct, 304
exercises on, 305
open letter, 303
type letter, 304
Letter, sales, 318-326
application to individual, 324
closing the deal, 325
description in, 320-323
divisions of, 318
exercises in, 321, 323, 327
getting attention in, 318
transition from first sentence, 320
type letter, 326
Letters asking information, 306
refusal of request, 308
request for favor, 307
routine, 306
Letters transmitting money, 313
type letter, 314
Library (not *libary*), 179, 182
Lie, 36, 38, 45
Lightened (not *lightninged*), 179
Like—not a conjunction, 100, 248
Likewise—adverb, 97
Limiting adjective, 359
Lincoln letters, two, 296, 297
Linking verb, 359
Loathe, misuse of, 243
Look, when followed by adjective, 82
Looky and *lookit*, 248
Loose participles, 107
Loose and *lose*, 38, 178
Lose, 36, 38
Love, misuse of, 243
ly, adverbs not ending in, 83

Mad, misuse of, 242
Magazine article, condensing the, 261, 262
Magazines, 251
Margin in letters, 274-276
Marten and *martin*, 178
Masculine gender, 359
May, uses as auxiliary, 55, 56, 352
May and *can*, 240
"Mean" letter, the, 316
Meat, *meet*, and *mete*, 178
Meningitis (not *mengitis*), 179
Midnight—one word, 166
Might as auxiliary verb, 352
Militarism (not *militaryism*), 179
Military orders, *shall* and *will* in, 47
Miner and *minor*, 178
Mischievous (not *mischievious*), 179, 188
Misplaced words, phrases, clauses, 104
Misspelled words, lists of, 174-179
Modifiers:
clauses as, 12
confusion in number due to, 57
definition, 11

should be near words modified, 104
Money, letters transmitting, 313
Money orders, 314, 368
Mood in verbs, 50, 359
More, as indefinite pronoun, 63
use in comparison, 78
Moreover:
adverb, not subordinating conjunction, 97
one word, 166
semicolon needed before, 131
Most, as indefinite pronoun, 63
use in comparison, 78
Most and *almost*, 85, 88
Much, singular as indefinite pronoun, 63
Muchly—no such word, 249
Must, used as auxiliary, 55, 352

Name, addressee's to be written as he writes it, 279
Namely, semicolon before, 132
Narrative, double, 229, 230
Natural order, 360
Natural superlatives, 80, 360
Naught, singular as indefinite pronoun, 63, 74
Near by—two words, 166
Negative assertions, emphatic verb forms in, 34
Negatives, double, 84, 356
Neither, to be followed by *nor*, 98
singular as indefinite pronoun, 63
Nevertheless:
adverb, 97
one word, 166
semicolon needed before, 131
when set off by commas, 121
New and *knew*, 178
News items, practice in writing, 255, 256, 259
Newspaper, importance of the, 253
Newspaper writing, 253 ff.
News "story," the, 256-259
Niagara (not *Niagra*), 179
Nice, misuse of, 242
Nickname—one word, 166
No and *know*, 178
No one—two words, 166
No, agreement of verb with subjects modified by, 59
punctuation with, 128
Nominative (not *nomitive*), 179, 182, 188
Nominative uses of pronoun, 66, 67
Non-restrictive expressions, 122, 363
Nor, agreement of verb with subjects connected by, 59
should follow *neither*, 98
Not all, error in separation of, 104
Notwithstanding—one word, 166
Nouns:
abstract, 22, 351
case of, 27-29
collective, 57, 58, 353
compound, 24, 28, 165 ff.
gender of, 22, 357
inflection of, 22
ing forms as, 22
number of, 23-26
person in, 22
predicate, 12, 66, 362
Nowadays—one word, 166
Nowheres, etc., 249
Number:
agreement of verb and subject in, 57-59
errors in, 63
of nouns, 23-26
of pronouns, 63-65
of verbs, 34, 35
Numbers, spelling out, 168-170
Numerals, 360

O, capitalize when a word, 159
not followed by comma, 128

ŏ, the sound of, 184
Object:
  becomes subject in change to passive, 40
  clause as, 12, 14
  direct, 11, 69, 71, 360
  errors in, 66, 69
  indirect, 11, 70, 358
  retained, 40, 363
  secondary, 363
Objective complement, 351
Objective uses of pronoun, 69-72
Obligation, *should* to express, 49
  subjunctive in clauses to express, 53
Oblige—overworked in letters, 289
Obscure reference, 109
Observance and *observation*, 241
Occasionally (not *occasionly*), 179, 182
Of—redundant in *off of*, etc., 94
  wrong in place of *have*, 36, 61
Off of, 94, 247
Offhanded—bad, 248
oh, not capitalized, 159
  punctuation after, 128
Omission of necessary words, 106, 235
Once, 249
One, combinations of, as antecedents, 64
  excessive use of, 232
  singular as indefinite pronoun, 63, 232
One another, 74
On to—two words, 166
Onto and *upon*, 91
o͞o, the sound of, 183
Or, agreement of verb with subjects connected by, 59
Ordering letter, a correct, 311
Orders, letters acknowledging, 312
Organization, the need of, 208
Ornery—bad, 248
Other, in comparison, 79
Ought:
  had improper with, 61
  should equivalent to, 49
Our Mr., in letters, 290
Outline, making an, 212
Outstretch—one word, 166
Overly—no such word, 249

Panoramic, distinguished from *pantomimic*, 241
Pants—bad form, 248
Paragraph, the:
  in business correspondence, 208, 209, 267
  in conversation, 214, 234
  in news items, 156
  in ordinary composition, 210, 214, 215
Parallel construction in similar parts of a sentence, 98, 202, 231
Parentheses, 139, 140
Parenthetical expressions, dashes for, 136
Participial constructions, at ends of letters, 281
Participial phrase, 360
Participle:
  "dangling", 107
  definition, 360
  distinguished from gerund, 68
  ing as sign of present, 41
  past, as one of principal parts, 35, 37
  restrictive and non-restrictive, 123
  use in passive, 39, 40
  use in progressive, 33, 39
Particularly (not *particurly*), 179, 182
Partner (not *pardner*), 179, 188, 248
Parts of speech, 19, 361
Party—wrong for *person*, 248

Passive voice:
change from active to, 39, 40, 108, 230, 365
how distinguished from progressive forms, 39
often indirect and awkward, 40, 294
sign of, 41
Past participle:
one of principal parts, 35, 361
use in passive voice, 39
Past perfect tense, 32, 361
Past tense, 31, 33, 361
one of principal parts, 35
Pay, 36, 38
Peace and *piece*, 178
Pendant and *pendent*, 178
Perambulate (not *preambulate*), 179
Per cent.—two words, 166
Percolator (not *perculator*), 179
Perfect tenses, 31, 32, 361
signs of, 41, 42
Perhaps, not always set off by commas, 121
Period:
after abbreviation, 277
at end of sentence, 113, 144
inside quotation mark at end of quotation, 143
special uses, 144
Perpetrate and *perpetuate*, 241
Person:
agreement of verb with subject in, 59
change of, 232
error in, 62
in nouns, 22
in pronouns, 62
in verbs, 34, 35
Person, a—singular, 63
Person addressed in a letter, 278-280
Personal pronouns, 62 ff., 109, 232, 361
Personally (not *personly*), 179
Personified qualities, etc., capitalized, 160
Perspiration (not *prespiration*), 179
Phrases:
defined, 12, 361
in a series, 117
misplaced, 104
unattached, 108
verb phrases, 55
with prepositions, 90
Phrasing, illogical, 233
Pillar and *pillow*, 178
Place—not a proper adverbial ending, 87
Plan, making a, for composition, 211-214, 217, 218
Plurals, how formed, 23-26
possessive (genitive), 27, 28
Poetry, capitalize first word of every line of, 159
Point of view, change in, 107, 108
Points of compass, not capitalized, 160
Pompous style, 243
Positive degree, 77, 78, 80, 353
Possessive adjectives, 66, 68, 361
Possessive forms:
as subjects, objects, etc., 68
of nouns, 27, 28
of pronouns, 66
undesirable for inanimate objects, 28
uses of, 28, 29, 68
with gerunds, 68, 69
Possessive pronoun, 66, 361
apostrophe wrong in, 68
Postage stamps in payment, 313
Postal orders, 314, 368
Posted, misused for *informed*, 241
Precede and *proceed*, 178
Predicate:
agreement with subject, 57-60
compound, 13
definition, 10, 361

elements of, 10, 11
necessity of, 10
wrongly omitted, 16
Predicate adjective, 12, 77, 81, 361
Predicate noun or pronoun, 12, 66, 71, 362
clause as, 12, 14
confusion in number due to, 57
Predicate verb, 11, 362
Prefixes, list of, 150
Preposition, the:
at end of sentence, 70
definition, 90
distinguished from conjunction, 99
idiomatic uses of, 92-94
not inflected, 20, 90
redundant uses of, 94, 95
with pronoun, 70
Present participle, 33, 39, 41, 362
Present perfect tense, 31, 32, 33, 362
Present tense, 31, 33, 362
as one of principal parts, 35
Preventive (not *preventative*), 248
Principal and *principle*, 178, 196
Principal clauses, subjunctive in, 52
Principal parts of verb, 35
Principal words of subject and predicate, 11
Probably (not *probly*), 182
Prof.—impolite abbreviation, 248
Progressive tense forms, 33, 362
distinguished from passive, 39
signs of, 41
Promises, *shall* and *will* in, 47
Pronouns:
case of, 66
confusing use of, 232
definition, 362
demonstrative, 73, 356
disagreement with antecedent in number, 232
gender of, 65
indefinite, 63, 357
inflection of, 62, 63, 66
intensive, 74, 359
interrogative, 63, 65, 359
nominative uses of, 66, 67
number of, 63-65
objective uses of, 69-72
obscure reference by, 109
person of, 62, 63
personal, 62 ff., 109, 232, 361
possessive uses of, 68
predicate, 12, 66, 362
reflexive, 74, 363
relative, 62, 63, 65, 71, 363
Pronunciation (not *pronounciation*), 179
Pronunciation practice, 185-189
Proper adjectives, capitalized, 160, 362
Proper nouns, capitalized, 160, 362
in *s*, possessive of, 28
Prophecy and *prophesy*, 178
Propose and *purpose*, 178, 196
Propriety, subjunctive in clauses expressing, 53
Prox. in letters, 241, 289
Punctuality in business letter writing, 271
Punctuate, why, 113
Punctuation, 113-148, 277
Purity of vowel sound, 183
Purpose:
conjunctions denoting, 96
subjunctive in clauses of, 53
Purpose and *propose*, 241

Quarter, in compounds, 167
Question mark, 145
Questions:
emphatic verb forms in, 33, 34
on chapters of this book, 21, 30, 61, 75, 88, 102, 111, 148, 157, 179, 190, 207, 216, 239, 251, 272, 286, 295, 337
shall and *will* in, 47

Quiet and *quite*, 178, 196
Quire and *choir*, 177
Quotation marks, 141-143, 214
  other marks in connection with, 143, 144
Quotations, 141-143
  direct and indirect, 141, 234
  how punctuated, 128, 141-144
  when first word is capitalized, 159

Rabbet and *rabbit*, 178
Railroad—one word, 166
Raise, 46
Rarely ever—wrong, 85
Reading as aid to vocabulary, 250
"*Ready Letter Writer*," the, 269, 270
Real and *reel*, 178
Real for *very*, 86, 88
Reason, conjunctions denoting, 96
Receipt and *recipe*, 178
Recent date, in letters, 290
Recognition of verb forms, 41
Recognize (not *reconize*), 179
Recommendation, letter of, 303-305
Redundant adverbs, 95
  prepositions, 94
Reference, obscure, 109
Reflexive pronouns, 74, 363
Regular verbs, 35, 363
Relative adverbs, 96, 363
Relative pronoun:
  definition, 363
  gender of, 65
  never in apposition with antecedent, 71
  relation to antecedent, 62, 63
  with uncertain antecedent, 110
Repetition (not *repitition*), 179
Repetition:
  of thought, 244
  of words, 229
Representative (not *representive*), 182
Resolved, capitalize first word after, 159
Respectfully in conclusion of a letter, 282
Restrictive expressions, 122, 363
Result, conjunctions denoting, 96
Retained object, 40, 363
Rewrite—one word, 166
Ride, 36
Ridiculous (not *rediculous*), 179
Right, rite, and *write*, 178
Ring, 36
Rise, 46
Road, rode, and *rowed*, 178
Roman numerals, no periods after, 144
Root syllables, 151-153
Roundabout expression, 245
Run, 36
  tense forms of, 31-33

Sacrilegious (not *sacreligious*), 179
Said, legal use bad in letters, 290
Sales letter, the, 318-328
Salutation of a letter, 280
Same, the, as used in letters, 281, 290
Say—"I says" error, 59
Schoolboy—one word, 166
Schoolmaster—one word, 166
School teacher—two words, 166
Sealing and *ceiling*, 177
Seasons, names of, not capitalized, 160
Secondary object, 363
Secondhanded—bad, 248
See, 36
  the "I seen" error, 37, 38
Seem, when followed by adjective, 82
Seldom ever—wrong, 85, 246
Self:
  as prefix, followed by hyphen, 167
  combinations ending in — one word, 166
  pronouns in, 74
Self-confidence, the need of, 198

Semicolon—one word, 166
Semicolons:
between word groups broken by commas, 132
first word after, not capitalized, 159
in classification, 139
in compound sentences, 118, 130
uses of, 130-132
Senses, verbs of the, followed by adjectives, 82
Sentence:
complex, 13, 354
complex-compound, 14, 354
compound, 14, 117, 354
failure to make a, 227
first word capitalized, 159, 228
"grafted," 227
necessity of, 10
requirements for a, 10
simple, 13, 364
Sentence errors, 10, 14-16, 97, 202, 228
Sentence structure:
errors in, 14-16, 227-235
in letters, 281
Separate (not *seperate*), 182
Series, commas for words in a, 115
Set, 37, 43, 44
Set forms in letters, 265, 267, 269
Shall and *will*, 41, 46-50, 352
Sheep, singular and plural alike, 23
Shine, 37
Should and *would*, 48-50, 56, 352
Show (v.), 37, 38
Show (n.), misuse of, 242
Sign of infinitive, 41
Signature, the, 282
Signs, verb, 40
Simple sentence, 13, 364
Simple style in writing, 202
Since—either preposition or conjunction, 99
Sincerely yours, 282
Sing, 37
Singulars in *s*, 26
possessive forms of, 28
Sit, 37, 43, 44
Slang, 143, 247, 248
Sleight and *slight*, 178
Smell, when followed by adjective, 82
So:
adverb, 97
semicolon before, 131
So—as, 100
Some and *somewhat*, 86
Somebody else's, 74
Some day—two words, 166
Some one as indefinite pronoun, 63
Sometime and *some time*, 166
Sometimes—one word, 166
Somewhat—one word, 166
Sort o', 85
Sound, when followed by adjective, 82
Sow, 37, 38
Speak, 37
Specialty (not *speciality*), 179, 248
Species—no change for plural, 23
Speech, faults in American, 181
parts of, 19
Spelling:
common errors in, 174-179
numbers, 168-170
some rules of, 170-172
Splendid, misuse of, 242
Split infinitive, 60, 364
Spring, 37
Stamps in payment, 313
Stand, when followed by adjective, 82
State—overworked for *say*, 290
Statements, *shall* and *will* in, 47
Stationary and *stationery*, 178
Steal, 37, 38
no such form as *stold*, 248

Stenographer, the, and the employer, 274
Still as conjunction, 131
"Story," the news, 256-259
Strike, 39, 40, 42
Studies, names of, when not capitalized, 160
Studying (not *studing*), 179
Subject:
  agreement of verb with, 57-60
  clause as, 12, 14
  compound, 13, 58
  definition, 10, 364
  extra ("John he" error), 235
  in nominative case, 66
  in objective case, 71
  necessity of, 10
  substantive, 11, 364
  wrongly omitted, 16
Subjects for composition, 200, 201, 205-207, 215, 216, 218-226, 255-261, 285, 286
Subjunctive mood:
  advantages of, 56
  definition, 364
  forms of, 50-52
  uses of, 52-55
  verb phrases in place of, 55, 56
Subordinate clause:
  definition, 13, 364
  shall and *will* in, 48
  should and *would* in, 49
  subjunctive in, 53, 54
  uses of, 14
  wrongly made a sentence, 16
Subordinating conjunctions, 96, 355
Substantive:
  defined, 364
  subject, 11
Substitute naming, 110
Such as indefinite pronoun, 63
Sudden interruptions set off by dashes, 135
Suffixes, list of, 151
Suggestion (not *sujjestion*), 179
Summarizing statement, set off by dash, 137
Superfluous (not *superfulous*), 179
Superfluous details, 230, 245
Superfluous words, 246
Superlative degree, 78, 353
Superlatives, natural, 80
Surname—one word, 166
Surprised (not *suprised*), 179, 182
Suspicion—not a verb, 248
Swim, 37, 38
Swine, 23
Swing, 37, 38
Syllables, division into, 162-164
Symmetry, lack of, in sentence structure, 202, 230, 231

Take, 37
  confused with *bring*, 241
Taste, when followed by adjective, 82
Teach and *learn*, 240
Technical words, 143, 351 ff.
Telegram, the, 335
  special code, 336
Telephone courtesy, 199
Temperament (not *temperment*), 179
Tense:
  definition, 31, 364
  emphatic, 33, 41, 356
  future, 31, 33, 41, 46-48, 357
  illogical changes in, 233, 234
  past, 31, 33, 35, 361
  past perfect, 32, 361
  perfect, 31, 32, 41
  present, 31, 33, 35, 362
  progressive, 33, 41, 362
  simple, 31
Terribly, misuse of, 242
Than—not a preposition, 93
  a conjunction, 100
Thanks, proper for favor, 308

That:
improper repetition of, 246
subjunctive in clauses with, 53
use of, 63, 65, 73
The, omission of, 106
Their and *there*, 178
Theirselves—wrong, 74
Theme writing:
faults in planning for, 212
general directions for, 201, 202
subjects for, 200, 201, 205, 207, 215, 216, 218-226, 255-261
Then—adverb, 97
semicolon needed before, 131
There and *their*, 86, 88, 178, 196
Therefor and *therefore*, 178
Therefore:
adverb, 97
semicolon needed before, 131
when set off by commas, 121
These kind, etc., 74
Thing, combinations ending in, 63, 166
This here, etc.—bad, 74
This—that, these—those, 73
Though, subjunctive in clauses with, 53, 54
Thought, repetition of, 244
Through as adjective, 86
Throw, 37, 38
no such forms as *throwed* or *trun*, 248
Ticklish (not *tickelish*), 189
Till—either preposition or conjunction, 99
Time, conjunctions denoting, 96
Title of person addressed to be used in letters, 278, 279
Titles, capitals in, 161
quotation marks for, 142
To:
and used in place of, 99
as sign of infinitive, 41
confused with *at*, 90
confused with *by*, 91
Too—adverb, not conjunction, 97
To, too, and *two*, 87, 88, 179, 196
Today, etc.—hyphen unnecessary, 166
Together—no hyphen, 166
To hand, 287
Topic sentence, 210, 211
Tortuous, misused for *torturing*, 241
Transitive verbs, 43, 364
Trite phrases, 243, 244
in letters, 281, 287-291
Trout, singular and plural alike, 23
Truly, not capitalized in conclusion of letter, 282
Trusting, etc., in letters, 289
Two, indicated by comparison, 79
Types of errors in school themes, 227-235
Typewriting style in letters, 281
Typewritten signatures, 283

ŭ, the sound of, 183
Ult. in letters, 289
Uncertainty, subjunctive in clauses of, 53, 54
Unbeknown—bad, 248
Under separate cover, 290
"Understood" words, 105
Unkempt, misuse of, 242
Unless, use of, 99
Until—either preposition or conjunction, 99
Up as different parts of speech, 19
redundant uses of, 95
Upon and *onto*, 91
Use for *used*, 220

Valued in letters, 291
Variety in expression, need of, 287
Veracious, distinguished from *voracious*, 242
Verb phrases instead of subjunctive, 55, 56

Verbs:
active and passive, 39, 40, 365
agreement with subject, 57-60
conjugation, 31, 355
forms, recognition of, 41, 42
inflection of, 31 ff.
mood in, 50
number in, 34, 35
person in, 34, 35
principal parts of, 35
regular and irregular, 35, 363
signs, 40, 41
transitive and intransitive, 43, 364, 365
Very, distinguished from *real*, 86
viz., semicolon before, 132
Vocabulary, increasing the, 149 ff., 250
Voice of verbs, 39, 40
Volition:
shall and *will* to express, 47
subjunctive to express, 52, 53
Vowel sound, purity of, 183

Wa'n't—not a proper form, 61
Want "ad," replies to, 297
Wardrobe—no hyphen, 166
Ware, *wear*, and *where*, 179, 184
Ways—improper form, 26
We, *the writer*, and *I* in letters, 291, 294, 295
Weak and *week*, 179
Well, distinguished from *good*, 84
Went—the "I have went" error, 37
wh, the sound of, 184
When, clauses with, 123
Whence, *from* not needed with, 246
Where, combinations ending in—one word, 166
adverbs, 87
clauses with, 123
Whereas—capitalize first word after, 159
Whether and *if*, 100
Whether, *while*, etc. (not *wether*, *wile*, etc.), 179, 189
Which, use of, 63, 65
Who, use of, 63, 65
forms of, 66
Will, 41, 46-48
Wish, subjunctive to express, 52, 53
Wish to inform, 291
Without:
no hyphen, 166
not now a conjunction, 99
Women's names in signatures, 283
Word families, 149
Word groups, 113
Wordiness, 229, 230, 244-246
Words:
as tools, 240
commonly misspelled, 174-179
compound, 165-167
division of, 162-164
failure to complete, 228, 229
in a series, 115
interesting, 249, 250
misplaced, 104
mispronounced, 182-189
misused, 240, 241
of address, 121
repetition of, 229
straining of meanings of, 242
superfluous, 246
"understood," 105
use of too many, 229, 244-246
World, in compounds followed by hyphen, 167
Would, 48, 49
Would say—bad in letters, 281, 291
Write, 37
distinguished from *right* and *rite*, 178
Writer, used to avoid *I*, 291, 295
Writer of a letter, the, 264-266
Written composition, general instructions for, 201, 202

Yes, punctuation with, 128
You—bad use for *one*, 232
understood as subject, 10
You-all, you-uns—bad, 248
Yours (alone—bad in letters), 291
Yours truly, etc., 281, 282

RETURN TO ⟶

2795

LOAN PERIOD 1	2	3
4	5	6

ALL BOOKS MAY BE RECALLED AFTER 7 DAYS

DUE AS STAMPED BELOW

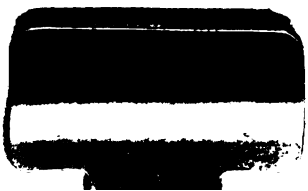
UC INTERLIBRARY LOAN
APR 22 1988
UNIV. OF CALIF., BERK.

5-13-88
Owen Thomas

UNIVERSITY OF CALIFORNIA, BERK
FORM NO. DD0, 15m, 2/84 BERKELEY, CA 94720

YB 36431

LT
1014

672518

UNIVERSITY OF CALIFORNIA LIBRARY